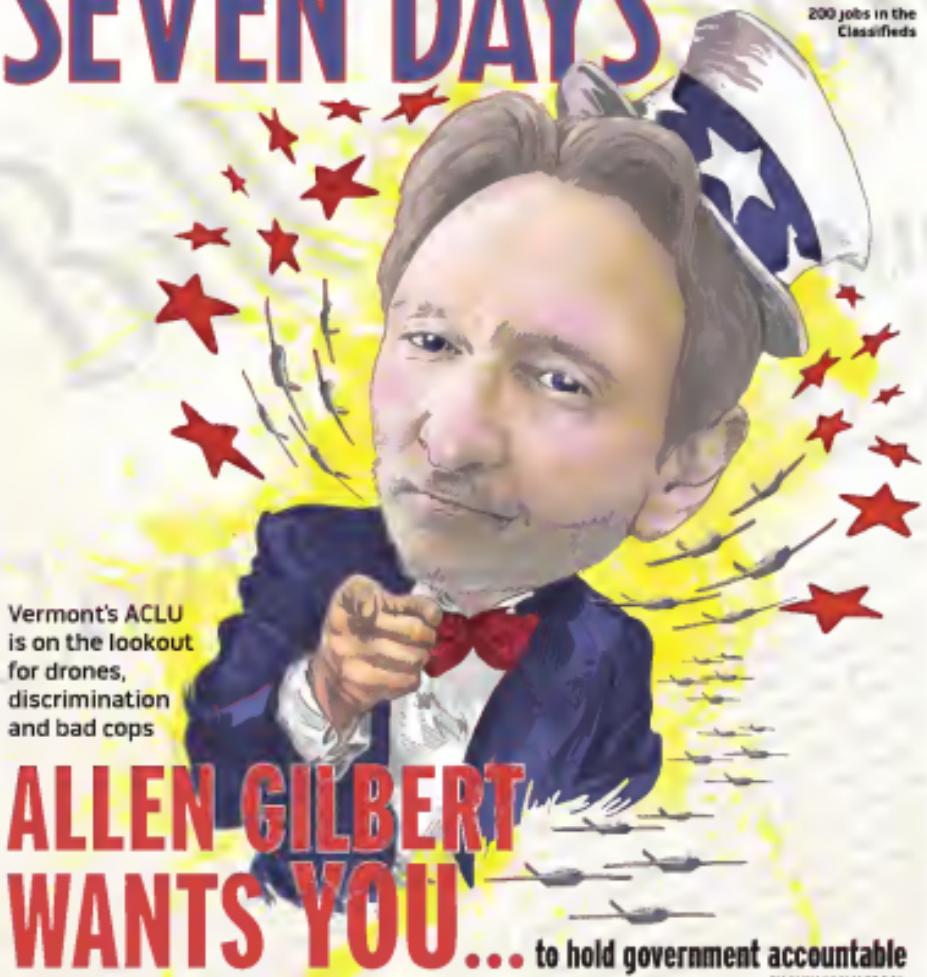


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BY ANDY BURPAGE P.32



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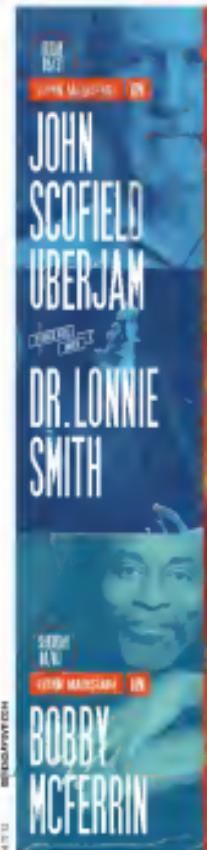


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HERITAGE APPLES — AND ORANGES

The "heritage use" program in Vermont, as pointed out in the article, has its fair and maybe not-so-fair parts ("Loversands Look to Crack Down on 'Carrot Use' Abuse," April 10). Should larger acreage properties be allowed certain use for the portion of the property put in use or for the entire property? It would seem that historical preservation of Jefferson's agricultural heritage is itself a good thing.

However, Jefferson had 1000 acres growing cash crops of tobacco and, later on, wheat, preceding economic return



and livelihood. Heritage apples on a few acres hardly compare to a commercial orchard, but it might be more sensible for a nonprofit venture based on historical preservation.

Having done some commercial development in other locales, I can assure the members of Vermont's legislature who build dozens of millions of dollars are market driven and reflect an ability to create a considerable return on that investment. I find it hard to imagine that given the state's questionable economic history with large developments in non-agriculture that convert use is a prime deterrent to wholesale Townshend-style development but more an inducement

to large-scale purchaser's second-home buy decisions.

So stop promoting current use for hobby farms and redo the program to promote and sustain true agricultural endeavor and eliminate the inequalities in the program.

VERA SABOLICE
WOOSTER

LOSE THE BACON BITS

By Vicki Tott, The Lighthouse Restaurant and Lounge, March 8: I went twice. First time, brined scallops were excellent; second time, fish and chips were disappointing — soggy head-on fries I grew about the fish fillet — great greens — but they should utilize a more delicate slice for red onions and mix several pounds bacon bits and bread croutons. With that had fish. Pilgrims, Claustrophobia or Kalfors Never used dessert. Nice people. The dining room needs one or two walls painted a deeply saturated color such as a warm blue or a forest green. It's too beige in there.

Diane Wetter
BIRCH MEAD

NOT ALL BIBLE-THUMPERS

Your cover story of March 27 ("Are You There, God? It's Me, Vermont?") seems to be a useful look at some of the diversity of religious options in Vermont. Having noted that "Catholics got more than their fair share of attention over the past few weeks" and that mainline Protestants are the second-largest group in Vermont, however, you said absolutely nothing about mainline Protestants. Of course, even that all-purpose title can be misleading, and in fact, "the mainline" includes a fairly wide spectrum of belief and practice. It may surprise you to know that we are extremely not all fundamentalists and Bible-thumpers, nor an nadus of mouthed traditionalists,

FRANCIS M. PIERCE

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BY SEVEN DAYS STAFF
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Covert Caucus

Persons who will foot the bill for any new state spending next year is the question of the moment in Montpelier.

But the real debate isn't taking place in Statehouse committee rooms — or on the House or Senate floors. Last Thursday afternoon, at least, it was going down in a basement conference room in a locked building at 13 Little Street.

There's where 17 of the Senate's 30 members met to consider a menu of new revenues presented by Finance Committee chairman **TM AYER** (D-Vermont). Which they settle on will determine who pays for millions of new voter

As senators filed out of the Statehouse and even to attend the meeting of the Democratic caucus, several were elusive about where they were headed. One pair joked they were going out drinking.

"I don't know about my caucus," Sen. **PETER HARRIS** (D-Windham) said with a grin.

Senate President **JOHN CAMPBELL** (D-Winooski) was no more forthcoming.

"Is there a caucus? I don't usually go to those. Ask what's-his-name — Phil He usually schedules those," Campbell said, personally referring to Senate Majority Leader **PETER HARRIS** (D-Chittenden).

Tim minutes later, Gifford, Campbell, what's-his-name and a majority of their colleagues were sitting around a conference table in a basement two doors down from the Statehouse. When a reporter wondered in, a few senators appeared as if they'd been caught with their hands in the cookie jar.

In a way, there was nothing extraordinary about the meeting. Both party in either chamber of the legislature typically convene midday on Tuesdays to talk shop and plot strategy. While the gatherings are technically party meetings, these sessions are open to all — and they tend to be well attended by reporters, lobbyists and members of other parties.

"Vermont has a long history of open caucuses," says Sen. **BILL DOWD** (D-Windham), the chair of the Senate. "The Democrats go out of their way to invite us if we'd like to come."

But that's less true of each group's so-called "off-campus" caucus meetings, which are not publicized and take place at nearby offices, bars and private residences. Until last week, Senate Democrats had been holding theirs more Thursday nights at an apartment rented during the legislative session by Sen. **CLAUDE AYER** (D-Addison) and **JANETTE PWHITE** (D-Winooski).

The virus didn't sit well with

Sen. **BEN AYER** (D-Bennington), who contends that when more than half the Senate convenes, their meetings should be accessible to the public. After a contentious floor debate broke out two weeks ago over everyone finance legislation, Ayer complained to leadership that the bill had never been discussed in the party's open caucus meetings — only then Ayer and White.

"I've always felt that was wrong," Sean says of the off-campus caucuses. "I've gone to a few, but I generally feel that it's just not good practice. If five of us want to get together for dinner and talk, that's fine. That's not a majority."

In Sean's view, the legislature should

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TO DEVELOP STRATEGIES,
IT DOESN'T DO ANYBODY
A FAVOR BY HAVING IT
ON THE FRONT PAGE
OF THE NEWSPAPER
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**SENATE PRESIDENT PRO TEM
JOHN CAMPBELL**

hold itself to the same standard it sets for town selectboards and city councils: namely, Vermont open-meetings law. Under that statute, a quorum — or majority — of a public body may not meet to discuss official business outside a regularly scheduled and publicly noticed meeting.

"We're telling towns if you're a seven-member selectboard and four members get together, 'It's a meeting,'" Sean says. "It just seems hypocritical to me."

After hearing complaints from Sean and others, Campbell last week held personally adjourned the Thursday caucus to the subterranean State Street conference room. Unlike some of his colleagues, the majority leader was more than willing to divulge his location to an inquiring reporter. But he maintains there was nothing wrong with meeting at the residential location because those caucuses never attracted a majority of the Senate.

Quorum or not, Campbell says the point is moot.

"The fact is, we're different from a town selectboard," the Senate Pro Tem says.

"The general assembly is not subject to the open meeting law."

Campbell argues that even when a majority of the Senate meets internally, they are "not making any policy" and don't rule any binding votes — though he concedes there's an occasional straw vote to gauge opinion within the party.

Given the Senate's ongoing budget and tax negotiations with both the governor and the House, he argues, it's important to find consensus within his caucus before debating in committee or on the floor.

"When we're trying to develop strategies, it doesn't take anybody longer by having it on the front page of the newspaper the next day," Campbell says. "There's nothing unethical or illegal about what we're doing, so I don't think it's a problem."

But Secretary of State **AM CONNOR**, himself a former Senate Democrat, says he doesn't think the legislature is exempt from the open-meeting law. While the statute in question does not specifically say the legislative branch must comply, neither does it specifically exempt, as it does the judicial branch.

Campbell acknowledges he's not a lawyer, but in his reading of the statute, "the legislature is accountable to the people and should be following the open-meeting law."

In making the case that their branch is exempt, both Campbell and Banish cited a memo drafted at a previous session by the legislature's lawyers, but neither could produce a copy. After seven days inquired further, Campbell met with those lawyers Tuesday and instructed them to revise the law in order to confirm his interpretation. As of press time, they had nothing more to offer.

Parties aside, the question of legality, it's a ethical for the majority of a legislative body to meet behind closed doors to influence pending business?

Given that Democrats hold sprawling majorities in both the House and Senate, it's hard to imagine any other way to strategize and coordinate.

House Majority Whip **TESS TAYLOR** (D-Bern) says it's important for her Democratic colleagues to get together outside the Statehouse and generate the political will she says that an addition to House Democrat's widely open caucus leadership tries to end off-campus dining every month.

"It's a time for the whole group to be together and have a different kind of connection," she says. "We'll discuss issues, but it's usually a way to speak openly about some things without talking about directional decisions."

House Minority Leader **ANN SHANNON** (D-Milton) feels more conflicted. On the one hand, he says, it's unfair for the legislators to re-elect themselves to rules it refuses to follow itself. But as a party leader — albeit one whose caucus would never come close to constituting a quorum — he understands the utility of informal gatherings.

"It grows if doesn't feel right. It doesn't look right. It doesn't seem right to me," he says. "But at the same time, I've taken my caucus off-site twice in the last month."

To be sure, every now and again in the political arena is somewhat like to being shocked — shocked! — to discover gambling in Rick's Cafe. Regardless of where, when and in front of whom the excesses occur, everybody knows the real decisions in Montpelier are made behind closed doors in the governor's office.

And perhaps there's something to be said for smoothing out the political wrinkles before he brings bills to the full House or Senate. After all, didn't everybody get on Campbell's case last year when those rules had a chamber and debate spanned out of control?

Then again, there's a reason we subject every other political body in the state to the open-meetings law. It provides a way to secretly problem-train the outcome of a debate without the input and scrutiny of the ministry — or the public.

When our legislators have to grapple with tough questions in a public setting, we can judge them by the clarity of their arguments and the strength of their cases. When they hush it out in private, we don't know what they're fighting for — or, more to the point, whom.

Let's Make a Deal

For Burlington City Councilor **JOAN KNOEDL** the last time was the charm.

After a deeply divided council ended four rounds of voting in stalemate, the **Wind** & **Democrat** won reelection to a second term as the body's president Monday night with a final, unanimous vote.

Shannon's party was ousted after she and her six fellow Democrats cut a deal with six non-Democrats who initially allied with her sole opponent, **Independent** Ward 5 councilor **KATHLEEN**.

"I very much appreciate the spirit of compromise of this council," Shannon said after Paul ended her candidacy. "It really says that we're all trying our very best to work in the interest of the city of

Burlington, to get to the business of the city and to not delay any further."

Paul first announced her opposition to Shannon a month ago and quickly lined up support from a scatter crew of four Progressives, a Republican and a fellow independent. When the council met last Monday to elect a president, that coalition held strong and all six stuck with Paul through floor-to-roof.

But according to several councilors involved in negotiations, Paul's support began to fray the day before Monday's vote.

"It got to the point where we were really feeling we needed to make a deal to move city business forward," says Councilor **MAT THAYER** (F-Mont 3), who initially supported Paul.

"Shannon had to make a move," says Councilor **ANN KNOEDL** (7-Ward 3).

The night before Monday's meeting, Shannon says, came an offer to split the president's one-year term — allowing Shannon to serve six months and Paul to serve six months — but the Democrats rejected it.

That proposal evolved into a new one, Knodel says, which presented one. Both the council presidency next year at the cost of another T-T split. In addition, Paul's supporters secured a pledge to split executive chairmanships and membership equally among the factions.

Most importantly, Shannon's supporters agreed to allow non-Democrats to hold a majority of the seats on the powerful, five-member Board of Finance, which plays an outsized role in city affairs.

After the council voted the deal Monday night, Ward 4 Democrat **DAVE HARTNETT** praised his colleagues for ending their stalemate and coming to consensus.

"I just want to make clear that I do think the message from this council in the coming year and from this administration is that we will work together to get things done no matter what party you're from," he said. "And I think that's important."

Disclaimer: Tim Ashe is the domestic partner of Seven Days publisher and editor **Paula Knobell**.

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Is Vermont Doing Enough to Protect Student Athletes From Head Injuries?

BY KATHRYN FLASS

When 18-year-old Adeline Mizrahi told her parents she'd be skipping spring sports in favor of the school play, the announcement came as a shock. So more concussions, Leslie and Scott Mizrahi reassured the tweens — at least for the time being.

Their daughter had suffered two concussions since last September playing field hockey and basketball at Duxbury Valley Union Middle School in Brandon. Both head injuries occurred as a result of collisions with other players. In each case, it was her parents — not teachers, coaches or athletic directors — who first suspected a concussion.

"There's a misconception on the game than the players on the sidelines," says Leslie Mizrahi. While she doesn't blame coaches, she wishes school sports officials were "more educated" about concussions — temporary brain injuries that can wreak havoc on concentration, memory, judgment and coordination.

Better education was the goal of a 2011 law that requires Vermont high school coaches to get hands-on training to better recognize concussions in the field. Now a handful of lawmakers, coaches and athletic trainers are pushing for even stronger rules, which they say would better protect more students from the potential long-term effects of sports-related head injuries.

Senate Bill 54 would put trained medical personnel on the sidelines at some of the most dangerous high school sporting events. "If you're concerned about student athlete safety, this is a bill you should be supporting," says Sen. Dick Seven (D-Bennington), its lead sponsor and a former football player himself.

Under the current law, all high school coaches receive a brief training — less than a half hour — that alerts them to concussion symptoms. Schools send out educational materials about head injuries to student athletes and their

parents. An addition made last year requires coaches to remove a player from the field if the coach suspects a concussion. The player can't return to the game until a medical professional gives him or her the green light.

But that's not enough, according to Sean, who volunteered as a football coach last year at St. Albans High School. He says he saw coaches sometimes get "caught in the middle" between doctors who cleared students to return to play and

many Vermont high schools don't have athletic trainers or medical professionals at many sporting events, where concussions — not to mention other potentially serious sports-related injuries — are a risk.

"We don't even meet a minimum standard at this time," says Maynard, who also works as an athletic trainer at Bellows Free Academy in Ripton.

Tougher rules, he said, are the "very tip of the iceberg" when it comes to better protecting amateur athletes.

Only for football, ice hockey, wrestling and lacrosse.

Additionally, referees would be required to undergo concussion training, which currently isn't required, and schools would be required to draft written concussion management plans, outlining who makes the final call about removing a student from play and allowing that student to return.

Senate passage included 54 over to the House Education Committee in time for the legislature's "emissive" deadline. But in a House hearing last week, some members seemed surprised the subject was before them again just two years after they passed the 2011 bill.

"I'm not sure why we're coming back to this so soon, and I'm not hearing anybody knocking on the door for us to address that," Rep. John Schellack (D-Winooski), the committee chair, said at the April 1 hearing.

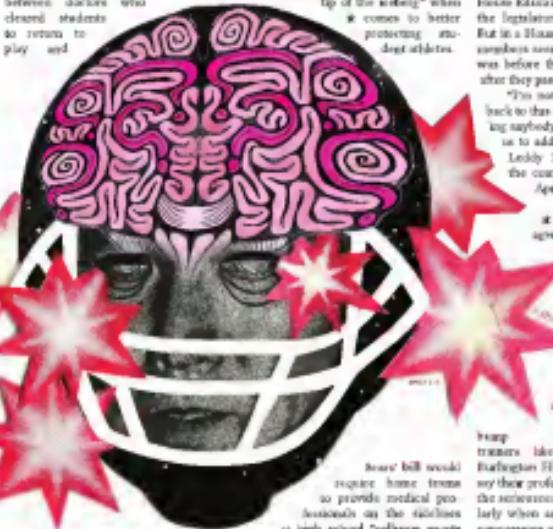
"I personally feel like, if it ain't broke, don't fix it," agreed Rep. Valerie Juarez (D-Burlington).

To that, Sean responded: "Let me tell you, it's broken. I think the idea that 'if it ain't broke, don't fix it' is really kind of callous toward student athletes."

Not long ago, concussions were dismissed as nothing more than a bump on the head. Athletic trainers like Maynard and South Burlington High School's Dennis Aloia say their profession has long recognized the seriousness of the injury — particularly when an athlete suffers multiple concussions without sufficient time for healing. "But coaches, parents and athletes weren't always educated in that," says Aloia.

Take it from John Murphy, now the head coach at Montpelier High School. "I come from Rutland, and Rutland is a hard-nosed football town," says Murphy, who was a quarterback, wide receiver and defensive back for Rutland High School in the late 1990s and later coached youth football in the area.

"It was, 'You got popped, you get back up, and you suck it up.' You sort of



athletic trainers who kept the players healthy. Aloia worried about students who displayed "possible concussions" because they didn't want to miss matches. And the quality of the medical services at every game varied wildly.

Alan Maynard, president of the Vermont Association of Athletic Trainers and the director of the University of Vermont's athletic training program, seconded the senator's concerns. He says

Senate bill would require home teams to provide medical professionals on the sidelines at high school "collision sports events." At present, the Vermont (Montpelier) Association only mandates medical professionals at football and hockey games but does not specify that they have training in concussion diagnosis and treatment. Medical coverage is recommended, but not required, for other sports.

Senators wanted the new legislation to cover all contact sports, but a compromise version the Senate passed on March 24 requires medical personnel

got your bell rung – and it was a site of passage.”

Murphy says that attendances have changed dramatically in the decade since – both in Vermont and nationally – as concussions among young people have increased and national attention has been diverted at the severity of concussions in professional sports such as boxing, football and hockey. From 2006 to 2008, the number of emergency-room visits attributed to brain-injury among young people jumped almost 20 percent nationally, according to the U.S. Centers for Disease Control and Prevention.

In response, 43 states have passed legislation since 2006 to keep student athletes with head trauma from getting remedied. Washington State led the charge with the so-called Lyndt Law, named after Zachery Lyndt, a middle schooler who sustained multiple concussions during a football game in 2006. Lyndt spent three months drifting in and out of a coma and eventually had to relocate home to speak, move and drink.

Washington enacts the law by reducing head injuries on the field prior to its passage, at least one student a year required surgery for a subdural hematoma, since 2006, no such incidents have been reported.

Vermont doesn't track concussions among young athletes statewide, though some districts and counties keep their own school records. At SRHS, about 100 concussions make up the greatest proportion of injuries in boys' lacrosse, girls' ice hockey and snowboarding. Football ranks fifth over the last few years. Also, there have documented 11 concussions – or an average of 16 per year – at the high school.

At last week's hearings in Montpelier, some questioned whether stricter rules would be a burden for smaller schools on tight budgets.

“In a small world, every school would have a full-time athletic trainer,” said Garrison, a doctor with the

Vermont Orthopaedic Group, told the House Education Committee by telephone last week. But that's expensive, and sometimes rural schools can't find appropriately trained professionals, Garrison said, and others said.

VPA associate director Bob Johnson told legislators that athletic directors conceptualized a cumulative \$40,000 to \$80,000 increase per year in spending statewide if the proposed rules went into effect – primarily due to the added expense of having licensed medical professionals such as athletic trainers or doctors on the sideline for collision sports. Currently, only seven of the state's 34 high schools have trainers on the sidelines for all five of the sports singled out in SB4.

“I know that is not a lot of money but school budgets are already in place,” Johnson said, adding that if concession rules were expanded – to cover elementary and middle schools, for instance – the repercussions would be “huge.”

But Maynard calls the cost a “minimal investment” – “it’s necessary to protect kids.” If we’re not going to put safety first, then maybe we shouldn’t have these sports,” he says.

Meanwhile, Maynard suggests parents should take the initiative to learn more about head injuries. When her daughter complained of a headache and impaired vision, she and her husband were first to recognize the classic symptoms of a head injury.

For some parents, make it worse: Maynard has seen “overbearing” parents call up a doctor to request a note clearing the student for play, even though the student may still be exhibiting symptoms of a concussion.

“It really takes a village around these things to be able to intervene on young athletes’ behalf,” says Maynard. “Especially if they get hit in the head, they may not make great decisions around their health. At that age they think they’re invincible anyway.”

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Rolling Stone's Matt Taibbi to Headline Sanders Barn Burner on Reining in Wall Street

BY KEN PICARD

There are more differences than similarities between U.S. Senator Bernie Sanders and *Rolling Stone* contributing editor Matt Taibbi, age, job title and hairstyle, to name a few, and Taibbi regularly characterizes people as "sabotage" in print.

What do they have in common? Both call out corporate America's most antisocial players. On Friday, they're teaming up for a town-meeting-style meeting in Burlington that promises to be a lively and entertaining discussion about how to cut Wall Street's big banks down to size.

Sanders introduced legislation on Monday to break up big banks; it would give the Treasury Department authority to identify financial institutions whose failures would have a "catastrophic" effect on the U.S. and global economies.

A 43-year-old Boston native, Taibbi has earned notoriety in recent years for translating severe and intransigent financial scandals into digestible, often hilarious, prose. The first major scoop into financial reporting for *Rolling Stone* was in April 2010: a piece called "The Great American Bubble Machine." In that article, Taibbi famously blamed Goldman Sachs to "a great vampire squid wrapped around the face of humanity" and described how the world's largest investment bank reaped billions from its role in a half dozen financial bubbles over several decades.

Reaching this was deemed far easier than navigating the byzantine world of financial regulation. Taibbi went on to pen searing exposés of Bank of America, the London-based HSBC and Morgan Stanley's bank capital. In 2011, Taibbi released his book *Grapple: A Story of Bankers, Politicians and the Most Audacious Power Grab in American History*.

Taibbi, who speaks to *Stevie Digs* by phone from his home in Jersey City, N.J., says Sanders called him "one of the best" and said asked that he come to Vermont for a closer Sanders barn

barn. "The two got to know each other eight years ago around a different *Rolling Stone* piece. Sanders was the hero of Taibbi's 2008 story "Fear Ascendents & a Funeral: A Month Inside the House of Horror that is Congress."

Evidently, Sanders believes Taibbi

are genuine conspiracy theorists, who think the Rothschilds and the Illuminati are running the world, but here you have the real thing and it's happening out in the open. And it's wrong that there's a lack of public attention on it. For some reason, it doesn't? Get up the inauguration

stage and scrubbed it from the conspiracy theories.

SD How'd you learn to decipher this stuff? Just by wading into it?

MT Yeah. I was covering the presidential election in '08. Remember the whole "will [McCain] sell [Lehman]?" stuff? [John McCain] unveiled a version of that speech while I was on the campaign trail with him in Monroe, Louisiana. Afterward, all the reporters were kind of buzzing on him and saying, "What a moment! As if [McCain] was doing in the Gulf of Mexico has anything to do with saving [Lehman]?" And I raised my hand and asked, "Do any of us know why gas prices are going up?" And it was like, crickets. Nobody knew. So I turned to this TV reporter next to me and said, "Doesn't that make us all fossils?" And he said, "You're just figuring that out now?"

SD Duh.

MT That was a real awakening moment for me. We're in the business of claiming to be experts in things we're not experts in, but when you really get down to it, most of us don't really know how the economy works. We complain that the recovery is good when the stock market is up and the unemployment numbers are low, but beyond that we really don't think about it.

SD Have any of your personal attitudes on people ever backfired?

MT The first big finance story I did was about Goldman Sachs. I was extremely nervous before that story came out because a lot of it was new material for me, and I had to trust a lot of sources who were really variation that is that is how things are. I trusted them, but I didn't know. When I put that out there, I immediately got these attacks by people who said, "This guy's a Goldman fool" or someone who doesn't really know what he's talking about." And to an extent, they were right, but that is the job. You talk in a whole bunch of people and you have to make a judgment judgment about who is the most trustworthy and which ones make the most sense.



Matt Taibbi

is one of the few journalists capable of exploring the global financial mess to ordinary Vermonters in language they can understand. And that might mean some occasional swear words or two.

SEVEN DAYS: Reporting these financial stories, do you ever feel like you've just uncovered the truth behind some paranoid global conspiracy theory?

MATT TAIBBI: That's the ironic thing you have all these people out there who

is the same the way something truly weird would, which is strange.

SD Why not? Are these stories too hard for journalists to make easy?

MT That's a big part of it. Most of this stuff is couched in really dry, veneer language. There's this whole art of blinding yourself that comes with this world and it's very hard for the ordinary person to fight through the consciousness aspects of these stories. But once you get underneath all that, it's the same stuff of

SD: Recently, you wrote on your blog that you were just about to pen a law-blown attack on someone until a voice in your head said "If you write that shit and Bernie Sanders sees it, he's going to be disappointed in you."

MET: Bernie's like my conscience. We did that article together a long time ago when he was still in the House, and I just went back and revised it a couple of days ago. If I had done that article now, there's a lot of language I would have changed because I would have wanted Bernie to approve. He has that effect on people. You want to be taken seriously by serious people, and he's a serious person.

SD: Is it weird, as a journalist, to accept an invitation to speak at a politician's event?

MET: No. Obviously, there are boundaries that journalists can't cross, and it's a good idea to keep that in mind. A good example of that was my colleague at *Bailey Stone*, Michael Hastings, who got criticized for not honoring the personal relationships he had with generals in Afghanistan. You have to be careful about crossing the line between being a colleague and being an observer. It's this case, it's not like that. It's so clear from my work that I have a subjective point of view on all that stuff. And it's also clear that I agree with Bernie on pretty much all of it.

SD: Do you think he's actually making a difference in Washington?

MET: Absolutely. I really do. You have this idea that politics in America is this insatiable collection of interests and that there's no way a single individual can really do a whole lot. But the reality

is, one determined, smart person working within the system can accomplish quite a lot. Bernie and Ron Paul, who are two classic outsider types not part of the mainstream political system, accomplished something that generations of congressmen failed to do, which was to overturn the debt ceiling. It was an incredible thing.

SD: If you could order the Justice Department to use its legal muscle to its fullest extent, what would you target?

MET: I think Bernie would say the same thing: The number one thing we need to do is break up the banks. Since 2008, there's been this insanely corrupting thing, where banks can't fail, and that's taken all the normal market processes out of the picture. You have to reverse this systemic danger and cut them down to size. Otherwise, we're going to be giving them subsidies for the rest of eternity.

SD: So where do you keep your money?

MET: I'm going to make a painful confession here: I do keep most of my money in one of these [investment] funds, but I do have a credit union account. I'm just an incredibly lazy person. But it's kind of a problem. The only truly full-service companies that exist are these problem companies. ☺

POLITICS
BERNIE'S LIKE MY CONSCIENCE.
...YOU WANT TO BE TAKEN SERIOUSLY BY SERIOUS PEOPLE.
AND HE'S THE DEFINITION OF A SERIOUS PERSON.
MATT TAIBBI

■ Matt Taibbi and U.S. Senator Bernie Sanders take on the U.S. banking industry in a town meeting-style event on Friday, April 12, at Burlington Union Congregational Church. The free event starts at 7 p.m.

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Vermont's Gun-Control Dodge Leaves Burlington in the Crosshairs

BY KEVIN J. KELLEY



William Haynes Against the Law, 1865-1866
"Bartow's Return to the South and West Indies"

Mayor Miro Weinberger
Burlington, VT

Burlington, VT

Second Amendment activists have shot down gun-control legislation in Montpelier and are drafting a bill on Sen. Patrick Leahy's anti-spouse-trafficking proposal and other measures in Washington. But Gun Owners of Vermont, the state affiliate of a group described by the *New York Times* as

more efficient than the National Radio Association, hasn't yet managed to tell Burlington's bid to ban assault rifles and high capacity ammunition clips.

Whale-Strangler was lead sponsor of the primary gun-control bill introduced in the Vermont legislature following the mass murder of 10 first graders and six teachers in Newtown, Connecticut, last December. Lamenting that she thought

"It would be different this time," Ware-Bishop says, her multifaceted legislative win defeated as a result of what she calls "the libertarian bent that remains strong in this state." Increasing opposition from Gun Owners of Vermont and other Second-Amendment advocates also contributed to the bill's defeat, she adds.

Burlington Mayor Marc Weingarten expressed support for Wade Robson's bill and backed the city council's 3-0 vote in January to advance a municipal assault-weapons ban. He has also joined a national campaign by Michael Bloomberg's group, Mayors Against Illegal Guns, for strengthened federal controls and background checks.

Wiesberger popped up in a public-service announcement the group released last month that featured two dozen experts calling for Congress to set an gas control. In his two-severance, Wiesberger demands, "No more

neighborhoods in mourning.²

Burlington, ordering removal of the proposed assault-weapon ban from a State of the City address last week that touted numerous other initiatives of the administration.

In an interview last Sunday Weisberger and his lowered local profile on gun issues shouldn't be interpreted as a cut-and-run measure. "It made sense to wait and see" whether the state or federal governments would institute gun controls, the mayor explained, adding: "Most everyone agreed it would be more effective to act as those bodies."

But now that moves to regulate guns have been blocked in Congress and are meeting ferocious resistance in Washington, "I will be more aggressive going forward," Wissberger promises.

He said he plans to speak again before the city council's charter change committee, which has begun work on the local gas-control proposal. City Councillor Rachel Siegrist, the Old North End Fragrance who chairs that committee, notes it has met three times since January to discuss a measure that

may violate the Vermont Constitution's establishment of gun-ownership rights. Shep! suggests her committee and the council as a whole could decide "it's a waste of our time" to pursue a Burlington assault-weapons ban, if it appears likely to be rejected at the state level.

For now, though, it's still in processing with the proposed charter change and a related gun-control referendum that Burlington voters would consider in March 2014. "There's plenty of time to do this right," the Ward 3 PRC councilor said.

If the council passes the charter change, and if voters approve it next March, state lawmakers would have to decide whether to bless such a home-rule dispensation for Burlington.

State Rep. Dennis Johnson, chair of the House committee that would take up a gun-related charter change, suggests such an initiative would face rigorous review in Montpelier. The Windsor Democrat predicts many of his colleagues would have "concerns" about a Berberian bill's potential violation of

the Vermont constitution's guarantee of gun-ownership rights.

The city council's January resolution also called for hearings to be conducted by the council's public safety committee, which has not met for more than a year. Newly reelected council president Juan Alfonso (D-Madrid) has promised that the committee will return to action. Its agenda could include a presentation by police chief Michael Ashford on gun-control issues.

East County, Scherling said legal's past that he favors banning knives as well as guns from Burlington laws. The chief also cited the assault to estimate empowering police to detain a person cited — but not arrested — for domestic violence. Scherling further suggested enabling officers to take an unconsented gun from a suspicious individual who indicated he was handing it over, as a school or the mall in the Church Street Marketplace. It's not illegal in Vermont for someone to carry a firearm in public places except on the grounds of state and federal schools.

The Queen City's top cop has sat silent a while as the council's move to ban assault rifles, but he warned in an interview on Monday that such a "Washington-only" prohibition would be "difficult to enforce."

A spokesman for gun owners of Vermont is nonetheless vowing to fight any move to restrict access to lawful firearms in the Queen City. "If there's a chance to come back to Burlington and approve it, we will be there," says Ed Cutler, the group's lobbyist. He was one of scores of gun-rights advocates, many in black t-shirts bearing charts, who attended the crowded January hearing on the measure last

"If they pass any of that," Cutler adds, "we'll have them in court so fast their heads will spin."

Councilor Norm Blas (D-West 6), sponsor of the gun-control ordinance, predicts the gun group's campaign against the measure won't succeed. Blas says he's "completely confident" the council will support the requisite charter change and that voters will back it.

Blais is more cautious in his response to a question about the injection of gun control by Democratic Gov. Peter Shumlin and the Democrat-controlled legislature. It's "unfortunate" White-Senator's bill didn't pass, Blais says.

Wiesberger takes a similarly temperate approach in assessing the performance of his fellow Wisconsinians on gun control. The mayor refrains from criticizing the governor, but he does say, "If one of these terrible tragedies happened here, it's very clear we would be having a very different conversation" on gun issues.

ress. Wile-Sampson is less reticent to both benefits for reforming to support any state gas controls. "I completely disagree with him as that," he says. "He's shown great leadership on marriage equality, health care, medical marijuana and shutting down the nuclear plant, so why not on gas?"

Burlington Gas Company Vice Chairman Brian D. Ward said gas farther than West Virginia, saying he's "disappointed" by Vermont's decision to refuse to adopt gas caused emissions as strong as those recently enacted by other colleagues "across the lake" in New York. Brennan points out that one natural gas dealer's website warns that certain gas advertised for sale are unavailable to potential buyers in New York, Massachusetts and a few other states with comparatively strict controls. "Certainly we should be one of those states," Brennan says. (5)

**WEINBERGER HAS
LATELY BEEN SILENT
ON GUN CONTROL,
OMITTING MENTION OF IT
FROM HIS STATE OF THE
CITY ADDRESS.**



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In Vermont Architecture, Does Nostalgia Trump New Ideas? A Panel of Professionals Considers the Evidence

BY KEVIN J. KELLEY

The concert hall in Middlebury College's **MURRAY CENTER FOR THE ARTS** proved an inauspicious setting for a discussion last weekend on the state of the architecture profession in Vermont. Speaking in a space with a soaring, wood-and-steel ceiling and lighting fixtures that resemble long gladii, a panel of architects and academics lamented the lack of support in the Green Mountain State for buildings that, as moderator **ARCHITECTURE** wrote, exemplify "the architecture of our own era."

The event also seemed marred, at least vaguely pacified. The Vermont chapter of the American Institute of Architects had self-referentially titled the session, "Now more than ever" (but a question mark, rather than an exclamation point, would have better reflected the panelists' expression of doubt and discontent) regarding their roles and the public's response to their work — or their wishes.

"The world is awful in ugly," proclaimed **DOUGIE KIRK**, Vermont's only regularly published architectural critic — for *Vermont Free Press*. "And most people can't tell the difference between a building that is beautiful and a building that is appallingly architecture in its essence."

What inspired a lawyer and former journalist to become a commentator on what his practitioners call "the mother of all art?"

ARCHITECTURE



MURRAY CENTER FOR THE ARTS

"I've spent my life in and around buildings," Kirk dryly responded.

KARENNA KIRKWOOD, who was one of six winners in last year's National Ideas Competition for the Washington Monument grounds, lives in White River Junction and is a senior lecturer at Dartmouth College in architecture and sustainable design. She teaches, Kirkwood said, "to support my design habit"; she encapsulated the gripe session when

she lamented in regard to contemporary architectural forms, "Most of my clients don't want them."

The evening wasn't entirely an exercise in self-pity, however. The panelists offered evidence that architecture is undervalued in Vermont, especially when it tries to depart from traditional styles. (It should be noted in this regard that the decidedly contemporary Murray Center, which opened in 1993,

was designed by a New York firm, Moody Nolan Pfeiffer Associates.)

PETER BRACKE, a professor in the history of art and architecture department at Middlebury, also spoke on the panel. He told the audience — a mix of students and older professionals — that he had resigned from a local architecture advisory committee because his plan for a modernized bus garage whereby "anything not green or brown was a problem" to his conservative colleagues, Bracke said.

His own institution has nonetheless been an architectural waste basket, added. At the time of its 200th anniversary more than a decade ago, the college "had an opportunity to look into the future" with the design of a new science center, McGeechell Biomedical Hall, completed in 1999. "But, unfortunately, Middlebury opted for an architecture that is as firm as looked in the past," Bracke said. The 29,000-square-foot gray granite structure — massive by local standards — evoked the two oldest buildings on campus, both of which had drawn their own inspiration from the town's mills, he observed.

The school won't shun so conservative in its design decisions, Bracke continued. Nearly a century ago, Middlebury commissioned a library made of marble in what was then a contemporary style.

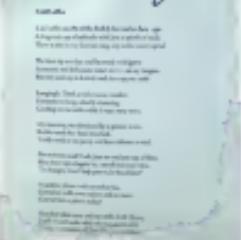
In the 21st century, "new Vermont

VERSATILE VERSES

Unless you haven't heard, April is National Poetry Month, and once again Vermont's capital is doing it up. You'd be hard-pressed to find a downtown Montpelier window that doesn't have a poem attached to it — on a sheet, white sheet of paper with "Poetry" inscribed at the top, given such typically art-free sitings as the fire and police departments, trailer-supply and hardware stores, and a chain fast-food joint on Washington Street.

Admittedly, I didn't have time to read very many of the poets pass through town last weekend, but in the accompanying PoemCity booklet, I did find it favorite listing at such spots on Langdon Street, the poems "The Lost Marion Silver" and "This Old World Floor" by someone with the catalog name of Toussaint St. Agnusdale. I grabbed a photo of Bane

PoemCity



poet Heather Duke's "Cold Coffees" hanging appropriately in the window of Capitol Grounds.

PoemCity represents the efforts of a conclave of entities, including **INDEPENDENT LIVELY**, the **KELLOGG-HUBBARD LIBRARY**, the **VERMONT HUMMINGBIRD COUNCIL**, and half a dozen other partners. In addition to the mobile venues on nearly 160 storefronts, there are special events at the library and around town; I caught one from readings to a "Poetry Be Your Own Critic" workshop to a session called "The Yoga of Poetry" of Regis Hamata.

PAMELA POLSTON

POETRY CITY

For more information about events, visit poem-city.org and poemcityvt.wordpress.com.

architects is steeped in nostalgia" for the state's "pastoral past," Bruskin said. Buildings of that sort serve as shells, rather than stimulate, a viewer's imagination, he commented, adding, "Creative ideas have to be new ideas."

Vermont isn't entirely bereft of exciting contemporary architecture, interceded moderator Tessink, dean of Norwich University's School of Architecture and Art. In a just that these examples are inviteable to most Vermonters, "Many innovative buildings are private homes" in rural areas, Tessink noted.

It isn't true that the state's institutional architecture is uniformly awful, as in its design, objected Bennington College architecture prof **THOMAS BREWER**. He visited northern and

central Vermonters to visit his campus, which features "great modern buildings," Brewster said. (Bennington was, in fact, listed among the 10 U.S. campuses with the "best architecture" in a 2012 appraisal by *Architectural Digest*.)

Noting that Act 250, the state's land-use law, includes an aesthetic criterion, Koen warned the assembled architects, "The public policy of Vermont cannot afford your insensitivity." He urged them to become activists in the cause of innovative design.

Koen said he also implores his residents to become more conscious of their built surroundings. After all, they — like him — are spending their lives in and around buildings. □

MANY INNOVATIVE BUILDINGS ARE PRIVATE HOMES.

ARON TEMKIN



By Eric Aho, 2012, oil on canvas, 48 x 60 in.
Courtesy of the artist and Seven Days

ARTIST'S TALK ERIC AHO

Borrowing on a key idea from a 1940 essay by Wallace Stevens, Eric Aho speaks about his recent departure from painting "observed" reality in pursuit of a new construction of "reality" that aligns more closely with his physical experience of the world.

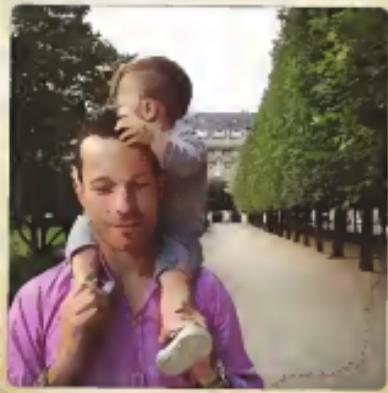
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PHOTO BY JAMES MCKEE



ELI CALIFORNIA RICHBOURG, SEPTEMBER 19, 1970 – MARCH 21, 2013

Eli is survived by his wife, Gailie, and son Paul of Paris, France; his father, Burlington artist **LARRY RICHBOURG**; and step-mother, **ALICE RICHBOURG**; his mother, Bernice Rose of Mohon Springs; and his brothers, Luke Richbourg of New York City and Roslyn Redfick of Los Angeles.



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A Burlington Artist Aims to Weave Together Vermont's Fiber Network

BY PAMELA POLESTON



What a woman to do with a pickup truck full of fiber! If you're ERINNA BINGHAM, you're about to launch a very worn-and-fancy enterprise: making stylish coats from the hair of animals raised in Vermont. In a wearably twisty twist on the leisure movement,

Bingham says she wants "to bring together a sense of place through textiles" but the Burlington multimedia artist isn't just thinking leather sold at craft fairs, she envisions being part of a new, farm-to-fashion textile industry in Vermont in which consciousness meets couture.

Plenty of Vermonters care about what they put on their plates, but fewer of them could be called fashion plates. Bingham believes they'll find reason to choose clothing made with the same concern about close-to-home farmers and predators, organic materials and

FASHION

environmentally safe processes that motivate the local food movement.

"With most of our textiles coming from China," she says, "there's a new awareness of local and sustainable fibers." Dyes, pectochromic fragrances and adhesives used in the modern manufacturing process are "fragile toxins," charges Bingham, who suffers from multiple chemical sensitivities. That logically explains that from the other side of the world has "very big carbon footprint," she adds.

On the other side of the coin, Bingham points out, a nascent textile infrastructure has been quietly taking shape in Vermont, with a couple of weaving schools and small-scale fiber mills — including the HAMPTON FIBER MILL & SPINNING in Rockwood and the VERMONT FIBER MILL & SPINNING at Maple View Farm Alpacas in Franklin, where she'll bring her flock.

"I want to work with as many people as possible," Bingham says. "If you

SHORT TAKES ON FILM: SCREENINGS GALORE

On Friday the annual Lunafest, a benefit for Women Works for Women and the Breast Cancer Fund, brings a program of five short films to Burlington. They include narratives, documentaries and animation — all by and about women. This year one narrative selection profiles Georgina Terry, founder of Burlington-based Terry Preston cycling.

Terry doesn't live in Vermont, but filmmaker **HEATHER DOBBINS** does. Catch her speech at the reception.

Speaking of Dobbins' husband, **JIM COOPER**, will premiere his new movie this weekend at five locations. Northern Borders based on the **VERMONT FIBER HIGHLIGHT** novel stars Bruce Dern and Genevieve Bujold and was shot and produced locally with the help of students at Champlain College-based Film Intensive. Look for a Vermont and New Hampshire actress as well.

Buy up tickets, and you can meet some of those actors along with *Mother* and crew members at the reception preceding each screening. Champlain plans to take the film on a 100-town tour this summer.

Wendchen Borden is among the attractions at

the St. Johnsbury edition of the **GREEN MOUNTAIN FILM FESTIVAL**, taking place all this weekend with short screenings at **CEDAR MOUNTAIN**.

Look for talks from New England documentary filmmakers such as Burlington's **MIRIAM GOLDBERG** (Welcome to Vermont).



It's National Autism Awareness Month. Rich Everts, father of an autistic child, increased his own awareness by visiting affected families around the country and chronicling the process in his documentary *The United States of Autism*. See it — and meet the filmmaker — this Thursday at **HEMISFERIUM CINEMAS**.

Want to watch George Remondi zombies march on human flesh to the eerie strains of the live Boston-based Andrew Alden Ensemble? The musicians return to the Rave this weekend for five performances accompanying the original *Night of the Living Dead* and three scored to the silent version of *The Phantom of the Opera*. Think of it as a moreish *Red* version of watching the *Met* in HD.

Speaking of zombies ... how about those medical ones? A new local documentary critiques "Corporate Health Care" from the doctors' perspective and argues for patient-focused reform. Made on a micro-budget by Winter physician **ROBINEAU HARRIS** and his son **PAUL HARRIS WHITE**, *Doctors We Know Vermont* will have its Chittenden County premiere and fundraising kick-off this Sunday at Burlington's **AGILE KITCHEN**.

And on Sunday, the **VERMONT INTERNATIONAL FILM FESTIVAL** kicks off *Global Roots*, its series of recently films from other countries of New Americans living in Vermont, including Croatia, Serbia, Slovenia, Nepal, Iraq, China, Mexico and Rwanda. You can see *The Parade* a

farce from the former Yugoslavia at **WORTH INN CINEMA**.

MARION HARRISON

working with an expert pattern maker — a New American from Melville — and will use local dyes, there are barriers to Vermont growing plants like madder. So far, though, only two of her 10 test dyes require dyes at all, the rest "will be the natural colors that come from the animal," Ingberman notes.

Elberta's journey from the backs of alpacas, sheep, llamas and alpaca rabbits to the backs of humans is a complicated one. First it has to be "sheared" or, sorted and cleaned, Ingberman explains. Then it goes to a mill where it's sorted (washed), carded and made into roving, which Ingberman describes as "a sliver that goes on for miles." This is spun to a variety of weights and thicknesses, and then plied. Finally, the fiber is ready for weaving.

Locally, that's the weaving link. "We don't have any weaving mills in Vermont — yet," Ingberman says. For now, she's based up a weaver just across the border in Massachusetts.

Ingberman, 45, is interested in fashion — she says she's been designing clothing since grade school — but more passionate about the larger picture. "One of the bigger issues for me is

education about the environmental impact," she says of the textile industry.

In that she's for sure alone, the natural-fibers movement is growing nationwide. One of its champions, textile artist and educator Rebecca Burgess, chose to speak in Vermont last year about her Fibershed Project — in which she vowed to spend one year wearing exclusively clothing made from fiber sourced within 150 miles of her northern California home. "She also spoke about how she got weavers, growers and others together in her area," says Ingberman. Burgess "also got several youth involved in a program to make felt in fashion pieces," she adds. "They're growing cotton and raising indigo dye!"

All of this inspires Ingberman who's launching a Kickstarter campaign that weekend to get fibers to Foothills Costa off the ground — and her truck full of fiber off to the road. ☀

Elberta in Foothills (Costa) will be on Kickstarter to purchase fibers. Ingberman can be reached through her website elbertainfoothills.com.

LIVAFEST

Friday, April 12, reception 8 p.m., films 7:30 p.m. at Main Street Landing Performing Arts Center, Burlington. Reception and screening \$30; screening only \$15-25. www.livafest.org

NORTHERN BORDEAUX'S SCREENNOMIS

Wednesday April 10 7 p.m. at Latchis Theater, Brattleboro. Thursday April 11 7 p.m. at the Brattleboro Fine Arts House. Friday April 12 7 p.m. at Hopewell City High Auditorium. Saturday April 13 7 p.m. at Main Street Landing Performing Arts Center, Burlington. Sunday April 14 7 p.m. at Lyndon State College. \$25 includes reception and screening. Info: 852-4930, kingtoncountycinema.org

GREEN MOUNTAIN FILM FESTIVAL

Friday through Sunday April 12 to 14, at Catamount Arts in St. Johnsbury. \$6-8 per film. \$10 festival pass. Info: 802-2860, catamountarts.org

THE UNITED STATES OF AUTISM

Thursday April 11, 7 p.m. at Merrill's Roxy Cinema in Burlington. \$10. merrillsroxy.net

THE PHANTOM OF THE OPERA (1935) WITH THE ANDREW ALDEN ENSEMBLE
Friday April 12, 7 p.m. Saturday, April 13 and Sunday April 14, 2 p.m. at Merrill's Roxy Cinema, Burlington. \$15. merrillsroxy.net

NIGHT OF THE LIVING DEAD (1968) WITH THE ANDREW ALDEN ENSEMBLE
Friday April 12, 7 p.m. Saturday, April 13 and Sunday, April 14, 7 and 10 p.m. at Merrill's Roxy Cinema, Burlington. \$15. merrillsroxy.net

DOCTORS WE KNOW: VERMONT PREMIERE AND FORUM DISCUSSION
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GLOBAL IDIOTS: THE PARADE (PARADE)
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Feedback

not a bunch of complacent middle-class folks who are more interested in upholding the status quo than anything else. One of the strands occurring in Protestantism, for example, is what is known as "progressive Christianity" which shares some points in common with Unitarian Universalists, with certain progressive segments of the evangelical churches. Progressive Christian congregations also share these values, among others, that the teachings of Jesus are but one way to experience the goodness and oneness of life, that we can draw from diverse sources of wisdom, that we seek community that is inclusive of all people, that the way we behave toward one another is the fullest expression of what we believe and that there is more value in questioning than in absolute, but those who have ears...

Michael Brown
BURLINGTON

Brown is the pastor of Christ Church Presbyterian in Burlington

WHERE THERE'S A SMOKESTACK...

It's good news that IBM is helping Burlington lower its impact on the climate. ("IBM Wants to Help Burlington Reduce Its Carbon Footprint — No Strings Attached," March 20). Unfortunately, the city's refusal to fix glaring errors in its climate action plan prevents an honest look at Burlington's actual contribution to runaway global climate change.

The Burlington Climate Action Plan reports the entire city's carbon dioxide emissions for 2007 — from all sources — at 395,274 tons. Yet the U.S. Environmental Protection Agency calculates the city's emissions of McNeil Generating Station alone — the 50-megawatt biomass incinerator supplying roughly one-third of the city's electricity — at 443,616 tons per year. A closer look reveals that the city only accounted a portion of McNeil's emissions from the 30 cords of wood biomass per hour from New York and Vermont forests along with a varying percentage of natural gas — including natural gas.

In a May 2012 email to her boss, Wilcox Norton, professor of forest ecology and forestry chair at UVM's Rubenstein School, wrote that, "we cannot assume biomass energy to be emissions neutral" recommending that Burlington acknowledge "the high likelihood of net positive emissions during the next ten years critical for avoiding irreversible high magnitude climate change."

In a September 2012 blog post, the Vermont legal Burlington to account

for the "actual carbon dioxide smokestack emissions from the McNeil Station for the wood and gas burned, as calculated by the U.S. Environmental Protection Agency."

It's very possible for Burlington to emerge as a leader in the fight against climate change. But how can we reduce our future carbon footprint if we never even acknowledge our current one?

Jeff Schlesinger
BURLINGTON

Schlesinger is the coordinator of Energy Justice Network

CAUSE CÉLÈBRE

(See "Lit Update: New Arrested: The Case and Roots From Honeycutt Prison," March 25) It's unfortunate I was unable to attend The Cause's second-annual rally party at Idaho State. From Margot Strevens' article, it's clear there was a supportive audience and an absence of poetry. Cause Art Quarterly editor, Louie Miller, Valerie Matulich and Taylor Morse are doing something unique. Their publications are citizen rough with qualities that could almost be characterized as underground Dada.

Even though I did not have the opportunity to attend this latest reading, I have in the past had the chance to read poetry alongside Vincent in Winooski, and I have to say his poetry is littered with dark humor and poetic narration that are uniquely his own.

Christopher Fenton
ESQUINJUNCTION

REMEMBERING MINTZER

(See "In Memoriam: Little Jerusalem," March 27) I came to UVM as a freshman in 1964. Then as now many of the kids were from New York and New Jersey. On Sundays, there was only one meal served at the cafeteria — sort of a branch. If you needed to eat at suppertime, you were on your own. A whole bunch of us would walk down Main Street to Mather's Deli. There were all kinds of sandwich meals, smoked fish and pickle available. The deli as I recall was in the same block as the Strong Theater and always very busy on Sundays.

I did not come from a background of eating deli, but my friends felt it was a taste of home, and very quickly I got used to eating patterns on parapet-skid or rye. Of course eventually they introduced me to New York City delis, and that was a real treat when I went home with them. But Mather's was the place to go on a Sunday afternoon.

Stephen Eckhardt
SOUTH BURLINGTON

SARN AGAIN

Your W'12 is well noted [Whiskey Tango Foxtrot: "Why are barns allowed to fall into disrepair yet we rarely see down?"] (March 27) historic preservation and Art 380 are also a major cause of the decay. Restrictions are put on barns, making it impossible to preserve, and these Art 380 steps you have to leave the barn for preservation but never says how, who, or identifies a money source to keep them. I have just finished my 5th barn restoration with a \$60,000, real \$100,000 barn moved from Johnson in Hinsburg to be used for weddings. In June, we are moving a barn from Waterville to勇士. It is my goal to touch a hundred before I die, I do that as a passion.

Peter DARRICK
CHARLOTTE



I pondered this question myself when I was engaged and first married on our family farm. However, it didn't take long to come to the same conclusion that you did: it costs too much, it isn't fitting for what we do today (they both are much heavier than these barns), and we have so many other things to do to survive in a business people act when it makes economic sense. I have been trying to find easy references about somebody who would like to pay for old barns down if I had the time, I would negotiate some way to connect Vermonters with those who would love to have old barns in new houses, etc. Then we'd Vermonters start to clean up old barns?

Stephanie Burt
CART

I have been the owner of a historic three-story dairy barn in Tunbridge for 10 years. The main section of the barn probably dates to the mid-1800s. The barn is in daily use. It shelters a flock of 12 sheep and a llama, and is also used to store hay equipment and tools. The barn is in need of a great deal of work to repair foundation, walls, windows and roof. It is not a matter of whether a barn is in use or disuse that drives the decision to make required repairs, it is simply a matter of economics. The repairs for a barn are very costly, usually requiring heavy machinery and skilled tradesmen. It is difficult, if not impossible, for the average homeowner or small farmer to shoulder these costs. The preservation grants offered are matching grants. If, after a lengthy application process, a barn is chosen to receive grant funding, the homeowner must be prepared to match the grant funds awarded with their own personal funds. Further, the repairs must be made by approved contractors in accordance with preservation regulations.

When I first moved to this farm 10 years ago, it was my intention to make the barn repair that the barn required. I highly value the preservation of historic barn structures and the history they add to the farm landscape. However, idealism faded and the economic reality of living in Vermont quickly set in for me. Gathering the necessary personal funds to match a state preservation grant has proven to be impossible in the face of the state's high cost of living. I am now faced with the unhappy decision of abandoning the roof over my head or the roof over my animal's heads.

For now, repairs to the barn must wait — maybe next year, maybe in ten years, perhaps indefinitely.

Karen Klock
TUNBRIDGE

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WHISKEY TANGO FOXTROT

We just had to ask...

What's with the extra-tall utility poles that arose around Easter on the Burlington Waterfront?

BY KEVIN J. KELLEY

Burlington Mayor Mike Weinberger's administration plans to bury a tangle of power lines that clutter some near the Memphrémagog as part of an infrastructure upgrade and beautification project known as Waterfront Access North. Given this goal of aesthetic improvement, why is the city also replacing a nearby series of 40-foot-high utility poles with an even taller set of poles?

To start with, the beautification project has health officials say the infrastructure makeover will be confined to the area between Waterfront Park and the southern boundary of the Urban Reserve. The power lines within that almost nine-acre site will be moved underground at an estimated cost of about \$1 million. There's no money available to continue the undergrounding of utility wires north of Memphrémagog, says Peter Cress, director of the city's Community and Economic Development office.

But the question remains: Why are the Burlington Electric Department's existing 35-foot-high poles along the portion of the bike path adjacent to the waterfront's dog park? What these 10-foot-taller poles, and the trees that hang from them, clutter sight lines?

Yes, they will. On balance, though, information from BED suggests the new poles may actually enhance the overall appearance of the stretch of waterfront running from Memphrémagog to the point where the bike path goes slightly uphill en route to North Beach.



Charlie Willens, head of BED's operations unit, explains that the new poles will support two sets of transmission lines. The shorter poles to be replaced along that portion of the bike path carry only a single set of lines, he points out. BED plans to remove another nearby series of poles standing just east of the railroad tracks and transfer the lines they support to the new poles, Willens says.

The result: That stretch of bike path

will be marked by lower utility poles and electricity lines once the work is completed in a few weeks.

But will passersby notice the difference?

Maphs not as much, but many walkers, runners and cyclists could eventually have an altered impression of the route between Waterfront Park and the dog run. The utility undergrounding that's part of the \$1.8 million Waterfront Access North project is likely to be completed about a year from now, Cress says. He notes that the city must build its new \$1 million dog park east of Memphrémagog before the power lines can be buried. Construction of the shiny facility is scheduled to get under way in late summer or early fall, Cress adds.

Anyone who plans now to study the thicket of power lines near Memphrémagog will be struck by their hulking industrial look. That may have seemed appropriate in the days when the waterfront was a locus of shipping and power generation. But today, all those poles, wires and transformer boxes are out of sync with what the city and voters want the waterfront to become: a place of leisure and low-impact recreation.

The evolution from old waterfront to new waterfront can be traced in the park

itself. Most of the poles and power lines that once clashed with the park's aura of relaxation are gone now. BED buried them a couple of years ago, then tall set of electrical transmission lines does remain in place in the park, but Green Mountain Power, their owner, plans to get them underground in the next year, Willens says.

The visual muddle caused by above-ground wires is decidedly obvious in historical photos of downtown Burlington. As on the waterfront, the sky above the city's core was once a jumble of telephone and electricity lines. A then-and-now comparison reveals the subsequent aesthetic improvement.

Such a net gain in beauty comes at a high price in dollars. Utility industry sources suggest the cost of installing lines below ground can be 10 times greater than that of strapping them on poles. Undergrounding can also saddle users of money in the long run, however. The streams that rip down lines above the street, resulting in power outages and high repair costs, have an effect on local beauty.

The same segment of local opinion that favored preservation of the rooted French grass tower in Waterfront Park (Gaudet raised 13 years ago) no doubt advocates the "aestheticity" of above-ground utility lines. The new, taller poles will thus appeal to certain tastes in a city of contrasts. □



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Dear Cecil,
Have there been any confirmed deaths by falling pianos? How about anvils?

Stephen, Acme Industrial Products

are you a real主义 fan, Stephen, although one of that small cohort that wonders, on seeing Willy E. Coyote's clever traps, anvils or roadside explosive traps from Acme Products, is this technically feasible? Some say this made you a good joke. Not me. I understand that exploring the practical realities of being inadvertently squashed deeper into your appreciation of quality humor, I also have to say there's a certain sick appeal in being able to tell a fellow humorist: You know, the real danger is when the piano falls up.

We'll get to that. First, however, let's concede that large objects fall on people less often than popular culture would lead you to think. I once debated the worth that 100 people a year were killed by falling coconuts. Death by falling piano is likewise rare, by my reckoning. I've scanned through old newspaper databases and was unable to find a single real-life instance of this classic cartoon trope. She did that the following:

- In 1850 a piano was being hoisted up to a second-story window when a carriage broke free from the building, falling and killing



a piano below.

- In 1855 a man ironically survived when a piano was crushed under a piano being delivered to his home. However, the piano hadn't been hoisted up and dropped; it had the victim just past fall into the back of the truck.
- Virtually every other reported case of death by piano resulted from the instrument simply tipping over. Commonly the victim was kids playing near or still upright, perhaps some misguided practical joke was involved, but it as if it fell flat.
- The exception was the case of strip-club dancer Jimmy Ferrone in 1982. Jimmy and his dancer

girlfriend were having sex on top of a piano that was rigged so it could be raised or lowered for performance. Apparently at the heat of passion the couple accidentally hit the piano and it crushed Jimmy to death against the ceiling. The girlfriend was pinned underneath him for hours but survived. I acknowledge that isn't a scenario you want depicted in detail on the Saturday morning cartoons; my point is that death due to vertical piano movement has a brain in fact.

You don't ask about anvils, which is just as well, because we literally struck our harp, too. The closest instance ever

to a case from 1894, where a 2000-pound safe being rolled from one building to another broke through the pavement just short of its destination and fell into the cellar below. Regrettably it took one of the masons with it, resulting in his demise. Similarly, during a 1956 show-stopper fire in Spokane, a safe fell through the floor and onto the lowermost, killing fire captain Leonard Doyle.

Finally, we've got to imagine why one would ever need to hoist an anvil high enough for it to drop on someone. However, we can't rule falling anvils out entirely, due to a little-known pastime called anvil shooting, an exemplar of the laid-by-bean-and-watch-them-squash school of redneck diversions.

The concept, which can be seen in practice in numerous online videos, is lethally simple. You put an anvil on the ground, fit a concave space on its upper surface with black powder, insert a fuse, set a second anvil on top, light the fuse, and run like hell! The detonation sends the top anvil flying in the air — preferably straight up and then straight down, but you can see where things could go tragically awry. We didn't find any instances of this actually occurring, but thanks to the Road Runner we have an artist's impression of what might happen when it does.

I don't want to give the impression that getting killed by falling objects is uncommon. On the contrary, the advent of large-screens, and more recently, wall-mounted televisions has created an entirely new category of real-world danger death by falling TV. The Consumer Products Safety Commission found that from 2000 to 2011 an inevitable 213 people were killed by their own televisions, 29 in 2011 alone. The typical scenario is a child climbing up on a piano or an anchored television to reach a toy.

This death toll may seem low compared to the 44,000 people injured each year due to objects tripping over us daily. However, TVs are to blame for an astonishing 62 percent of tip-over fatalities.

What's more, we have at least one instance of a TV-related death that was likely for as random as getting killed by a falling piano or anvil. Last month a Kansas family was traveling through the newly renovated airport in Birmingham, Alabama, when a bank of video monitors fell on them for no apparent reason, killing a 16-year-old boy and injuring his mother and brother. I hate to keep adding to the list of modern perils, but there's no denying TV can be bad for your health.

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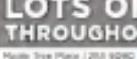
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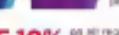
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Weathering Heights

BY LINDSAY J. WESTLEY

Go into an elevator, and what does everyone start talking about?" asks Lesley-Ann Dupigny-Giroux, a University of Vermont associate professor of geography. "The weather. It's something that's always on our minds."

May be so, but for most of us, that means checking the WeatherBug app on our iPhone, which is nothing like the kind of data wrangling that Dupigny-Giroux does as the official climatologist for the state of Vermont. She's held that post consecutively with her professorship at UVM for the past 16 years, teaching students about weather and climate while using data collected from satellites and weather stations to research climate patterns.

Lesley-Ann Dupigny-Giroux

Burlington

Vermont

Climatologist

Originally from Trinidad, Dupigny-Giroux received her PhD from McGill University in 1996, but the data she tracks go back many years prior. "So a climatologist, a decade is just starting to become a significant time frame," she says. "Looking at only two years is only a tiny part of the story. It's like a 1000-piece jigsaw puzzle; if you only put together the first 100 pieces, you never complete the picture."

Since Dupi wanted the dirt on just how much trouble lies ahead from global warming, her first subject is one of Dupigny-Giroux's obsessions. While she does track global trends, the majority of her data collection is specifically related to Vermont, and she works closely with colleagues at state agencies to better quantify the impacts of severe weather on local landscapes. Whether you're a backyard gardener or a homeowner in a floodplain, you're likely benefited from Dupigny-Giroux's work.

SEVEN DAYS: Why climatology?

LESLEY ANN DUPIGNY-GIROUX



It goes back to a love of the environment. I was always drawn by what the sky was doing and why. When I flew, I had to have the window seat so I could take really good pictures — and I still do. I'm constantly wondering what the sky is doing and why there's precipitation here and not there. [My job] allows me to answer these kinds of questions.

SD: Who benefits from access to long-term climate data collection?

LDG: I give a lot of presentations to groups around the region who are directly affected by weather. So I might

speak at an organic-farmers conference, or to a group of engineers or city planners. I absolutely love doing stuff like that, because it expands my knowledge base. I can explain data from a temperature graph or rainfall chart and then ask farmers to tell me what that means to them on the ground. That brings a new dimension to the data.

SD: How can the collection of climate data help people?

LDG: Well, as a climatologist, I have access to the long-term patterns that have emerged over the years. If you can

share data that show the fall months are getting warmer, then a farmer who has access to that information might change what he's doing in September and October to adjust.

SD: Vermonters are generally pretty plugged into climate and the weather; do you think your job is made easier by living in Vermont?

LDG: Since I've always been the state climatologist in Vermont, there's no one to say, "Get something I have for it." "I didn't know we had a state climatologist" is a lot of my work is climate literacy and awareness.

SD: How often do people request information now?

LDG: A few years will go by when it's pretty quiet, and then we'll get a couple of years of weird weather and people will be knocking down my door looking for more information. Seven years ago, I received a lot of requests from people who lived on the shores of Lake Champlain asking if the lake was going to get lower. We were in the middle of a drought then. But just a few years later, we were dealing with flood levels. Hurricane Irene, floods and lawyers are among those I hear from often.

SD: What do you wish people knew about the climate and how it relates to global warming?

LDG: That the climate is part of a large system that is not necessarily linear. There are many interconnected parts and as much information as required to fully understand the changes that are being observed. If you look at Vermont 50 years ago, you see that the '50s were a cold and dry decade so you'll see pronounced warming from then to today. I'm working with a student to take that weather record back to the 1800s so we can see decadal shifts of data. That's when you get a better understanding of the changes you're seeing. ☀

PROBLEMS A 10-year-old study by researchers at the University of Vermont found that precipitation has shifted to more about 70 percent of Vermont's rain, leaving the state more vulnerable to drought.

PHOTO: JULIA RICHARDSON

ILLUSTRATION: JULIA RICHARDSON

ILLUSTRATION: JULIA RICHARDSON

ILLUSTRATION: JULIA RICHARDSON

Allen Gilbert has been thinking a lot about drones lately. Not the ones that run Hillary emails or infiltrate remote parts of the Middle East and Asia. But spy drones that could monitor the movements of Vermonters — and, indeed, of all Americans — here at home.

"I think we'll have drone flying overhead in Vermont within a year," predicts Gilbert, executive director of the American Civil Liberties Union of Vermont.

Thank God it's crazy! Gilbert notes that the federal government is already using surveillance drones to patrol the northern border; he points to a news report from North Dakotas local sheriff who "borrowed" a U.S. Border Patrol drone to track down some cattle thieves. Gilbert believes it's "only a matter of time" before a Vermont law enforcement agency makes a similar request of the feds.

Gilbert even has a theory about how drones will debut in Vermont and win over a potentially skeptical public. The drones will be search-and-rescue operations, he predicts, and when the search locates an older civilian, everyone will say, "Oh, my God, a drone saved somebody's life!"

Now state lawmakers are finally taking an interest in these issues — owing in large part to Gilbert's lobbying skills. More than anyone else, the mild-mannered advocate has watchdogged the police and other public officials in the name of accountability. He's not a lawyer, but Gilbert has a mastery of the law — and as a shyster to render it understandable — that made him argue the "gold seal of approval" in Vermont when it comes to civil liberties, according to Senate Majority Leader Phil Baruth (D-Chittenden).

It can be a lonely job.

"It's usually often versus the armed army of the other side," observes Gilbert. "Typically he is the one voice defending the civil liberties aspect. Then he has to go against all law enforcement."

On Gilbert's watch, the Vermont ACLU has racked up some notable court victories. It won a injunction from the Woodstock Inn in Lyndonville after the owners refused to host a same-sex wedding reception, a violation of Vermont's public accommodations law. It forced Franklin to drop its opening prayer at town meeting after residents

plenty of birds in Vermont during Gilbert's tenure — even no-harm-shaken that resolve.

"You don't have to distract everybody but shouldn't we have at least a few things in place to make sure that things really are on the up-and-up?" Gilbert says. "Vermonters in general share the standards of civility that sometimes take place." The statement, he says, often amounts to be "Everything is fine. Complaints about how things are operating really don't have merit."

Attorney General Bill Sorrell, whose office has clashed with the ACLU on numerous occasions, believes Vermont doesn't have a pervasive law-enforcement problem. In his view, the ACLU questions authority mostly because that's its job. "They're an advocacy organization, and so that's the role that they play," Sorrell says.

Public Safety Commissioner Keith Flynn disputes Gilbert's claim that Vermont has become a surveillance society — or that police are inaccessible to the public. The state has no plan to start using drones, according to Flynn, and he says he has no idea whether the feds are currently flying them over Vermont.

Vermont's ACLU is on the lookout for drones, discrimination and bad cops

ALLEN GILBERT WANTS YOU ... to hold government accountable

BY ANDY BROMAGE

Gilbert is worried about the privacy implications of being watched from above, and he's been sharing those concerns with state lawmakers in Montpelier. At least one appears to be listening: Rep. Kevin "Coach" Christie (D-West Haven Junction) plans to introduce legislation that would regulate drones in Vermont by requiring police to obtain a warrant before using one to monitor the public.

A far more common reaction, Gilbert says, has been, "Oh, we are the ACLU again, creating some paranoid scare tactic."

Gilbert has grown accustomed to such pushback in the same year since he took the helm of Vermont's ACLU affiliate. During that time, the 51-year-old with the close-cropped beard has warned Vermonters of new technologies that let the government collect ever more information about its citizens: automated license-plate readers, facial-recognition software and more, possibly drones.

"Over the last 10 years, Vermont has been transformed into a state where we're being watched," Gilbert writes in the Vermont ACLU's 2012 annual report. "Vermont, with little or no public discussion or acknowledgement, has become a surveillance society."

Marilyn Mackert complained about the lack of church-state separation.

The road to legislative triumph has been bumpy. The ACLU has scored some successes but — partially reflecting Vermont's notoriously weak public records law, for instance — but other efforts have fallen short. It called for a moratorium on police use of drones following the death of a man, killed by a state trooper who descended out of hand by the government and its public safety commissioner. And Gilbert's proposal recently for a ratio of police monitor — that all officers be licensed and regulated, like scores of other professions in Vermont — has run roughshod.

"At first, the advocacy efforts have felt like driving in a dirt road in end zones," Gilbert wrote in the same annual report. "You try hard to keep moving straight ahead, but the soft ground pulls and throws you to a haphazard direction."

Gilbert's explanation for the slow pace of change: Vermonters are inherently trusting of public officials in portions of authority. Barber emboldened a scandal over shortcomings involving police — and there have been

just the law-enforcement chief admits there's nothing the frickin' sheep. "I don't think it's a stretch of anyone's imagination that drones could play a meaningful role in search-and-rescue operations," he says.

Such remarks make Gilbert bemoan his no-accomplishing. "People can call you paranoid about how drones are going to be used," he says. "But I think in five or 10 years, people are going to say, 'We wish we had done more sooner.'"

But a civil libertarian

No single event set Gilbert on his Constitution-defending crusade, but several experiences were formative.

The youngest of four boys, he was raised in Bennington, a small town in Pennsylvania Dutch country that was once home to the world's largest center barony. His parents were public-school educators who met in the 1960s at a national conference of the YMCA, a progressive organization for its time that came under investigation by the House Committee on Un-American Activities.

American history was like a road through Gilbert's life and motivates his work with the ACLU. In the early 1970s, he majored in the subject at Harvard, where he met presidential historian David Keene Goodman. There, he played at Harvard's Kennedy School, the place Gilbert and six other students at volunteerism came together with a grassroots congressional campaign outside Fitchburg. One of Gilbert's compatriots on that trip was a good friend of his future wife, Vermont legal Aid attorney Gina Richardson.





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CALL YOU PARANOID
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BUT I THINK IN
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ALLEN GILBERT

After college, Gilbert and a friend spent six months riding buses and ferries and hitchhiking through South America — a trip that gave him new appreciation for his homeland. While sleeping in a small town in Chile in 1974, Gilbert and his companion were visited by armed police who came into their room and began rifling through their belongings. Gilbert was not fluent in Spanish, but his friend was and talked their way out of the tense situation. "That made me look at America in a different way I hadn't before," Gilbert says during an interview at the ACLU's Washington office on Elm Street in Montpelier. "Going to South America showed me that America may be capable of making great bad mistakes or judgment, but it didn't necessarily mean it had to continue. There was a way for society to correct itself."

Gilbert ended up in Vermont via another friend, who landed him a reporter's job at the Rutland Herald in 1976. Gilbert's keen eye. Today, the frequent critic of police records that most officers he met on the beat were "wearing human beings" who had "tough jobs" but stayed ashen-faced Paul Lawrence — a compact, wiry cop who was found to have planted drugs on literally hundreds of suspects in the 1960s and '70s — made a lasting impression.

"That was a lifeline," says Gilbert, who went on to work as an editor for the *Portland* and *Barre-Montpelier Times-Argus*. "I didn't think cops could that way."

Appropriately, Gilbert's first experience with the ACLU was through a lawsuit. While running a media

consultancy called PassKit, Gilbert served on the school board in the Vermont town of Worcester, whose schools were threatened with closure because the facilities were deemed inadequate. "Special ed kids were literally moving with teachers or para-educators in bathrooms," he recalls.

Gilbert persuaded the board members to become plaintiffs in an ACLU school-funding lawsuit against the state, the outcome of which led to the 1997 passage of the Act 40 public-school funding law.

"I was really impressed that a bunch of volunteer lawyers did this for free hours," he says. "In most states, these cases were costing between \$100,000 and \$1 million."

Gilbert's next big legal victory came in Germany, where he moved with his wife in 1983 to teach American studies to young Germans. One classroom discussion centered on President Reagan's visit to Neffingen cemetery — where members of the Nazi SS are buried — and Gilbert asked students what their Jewish friends thought about the controversial visit.

"There was dead silence," Gilbert remembers. Finally a young woman spoke up. "Herr Gilbert, I met a Jew once when I was studying abroad in England. My mother gave me the name of a woman who, as a young child, had lived in our town but whose family left Germany in the 1930s."

"I was stunned to think, of these 15 or so students, only one had ever even met a Jew," Gilbert says. "Forget whether these young Germans may or may not be

prejudiced against Jews. The fact of the matter was, there weren't any Jews in Germany anymore in late. That was more than chilling."

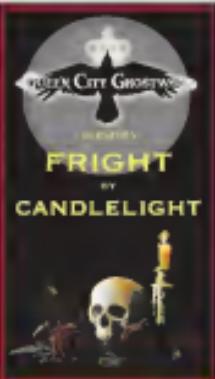
Two decades later, Gilbert was invited to travel back to Germany with an American Jewish woman who was returning for the first time to the small town where she had spent the first eight years of her life. At a cemetery there, she found a memorial wall with names of Jews who perished in the Holocaust. Gilbert recalls that she recognized almost every name on the list.

"Then she stopped and slowly asked, 'Are you come open her own name?'" he says. "When her family disappeared from Germany, it was assumed that they had ended up gassed like so many others. In fact, the family had fled to Canada and later to America. The experience left Gilbert with what he calls 'one of the deepest feelings I've ever had.'

To this day, Gilbert says those memories remind him why his work for the ACLU matters.

"It is impossible for me to think about issues such as the suspension of habeas corpus, as we have recently seen in this country, without thinking about where disregard of the rule of law can lead," Gilbert says. "The experiences I was able to have are a major reason I do the work I do."

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Allen Gilbert Wants You

"It's Alice in Wonderland time"

During the legislative session, Gilbert's work often consists of sitting in committee rooms while politicians slug through the ordinary process of lawmaking. Sometimes he's there to promote the ACLU's agenda. But often they're just playing defense, shooting down legislation before they have a chance to take root and become law.

On a recent Thursday morning, the ACLU director was seated near a window in the House Judiciary Committee room as a bill that would expand access to police records in criminal investigations. Vermont's public-records law is among the weakest in the nation, and Gilbert and the ACLU have made the weaker of the two a priority over the past few years.

Gilbert is a stout advocate of personal privacy rights, but he says Vermont's public-records law takes them too far. The law permanently shields police records from public scrutiny in the name of protecting the innocent, even after every suspect and witness in a particular case is dead. Gilbert wants the House to pass, with minor modifications, a Senate-approved bill, S.146, that adopts the federal freedom of information standard. That says that government records are presumed open absent a specific law that bars their release.

During the hearing, a lawyer for the Department of Public Safety said something that made Gilbert chuckle. She asserted that since agencies already have discretion to release criminal case files when officials determine they're not too sensitive. Under the current public-records act, police records are "categorically" exempt from disclosure — and a 2012 Vermont Supreme Court ruling interpreted that to mean the government has no such discretion. Now a government lawyer was asserting the opposite.

"It's Alice in Wonderland time," Gilbert commented during a break in the action with enough volume for the audience but not enough attention. "There's rabbit holes."

Public access to records may not seem like a typical ACLU issue, but Gilbert says it fits into the organization's broader work on police accountability. How can the public, or the ACLU, know whether an officer violated someone's civil rights if they only access video, audio and written documentation of an incident?

Given in power, the attorney general's office still hasn't released its report on the police-involved death of MacLean Mason, the 16-year-old Thetford man who was killed last year after state trooper fired a Taser into his chest. Senell rated the shooting justified by his withhold of the detailed investigative report because Mason's relatives are suing the state police for wrongful death.

Meanwhile, the rest of us are sitting here wondering: Should the cop be charged with manslaughter in this case, or was he really justified? Gilbert says:

Fighting for the public's right to know has made Gilbert a hero to the Vermont media. Last year, the Vermont Press Association honored Gilbert with its highest honor, the Matthew Lyon Award, for his lifelong commitment to the First Amendment and his fighting to pass a law that allows the public and news media to recoup attorneys' fees when they sue a government agency for records and wins.

But in the legislature, Gilbert may be swimming upstream. At last week's House Judiciary hearing, Rep. Richard March (D-Newfane) said he worried that releasing criminal case files could provide the "apprentice criminal" with details about how to pull off crimes. Another lawmaker warned aloud about innocent people getting a "bad deal" if police officials forget to redact their names from reports before releasing them. In other words, innocent Vermonters might be targeted through the mail.

In an interview, Gilbert contends those fears are unfounded. He says so many years of federal case law define what constitutes invasion of privacy that police could still invoke it deny records requests and would make Vermont law of legislators' adopted the federal standard on access to public records. "We're not revolutionizing the world," he says.

Gilbert is prepared to tell the House Judiciary Committee all that, but he never got the chance. Government lawyers and police chiefs spent more than three hours in the witness chair and the hearing broke for lunch before Gilbert could testify. Committee chair Rep. Bill Lippert (D-Burlington) offered Gilbert a rain check but no set date. All Gilbert could do was shrug and move on to the next hearing. "I'm used to it," he said.

"It's not enough to be outraged"

The Vermont ACLU takes on a lot of hot-button issues, but its leader would never be described as a火cracker. You're more likely to find Gilbert quietly slapping up handouts in the statehouse's sunlit corridors than leading a protest march or shouting through a bullhorn.

Those who know him say this style is what makes Gilbert effective — and credible. Robert Appel, an ACLU board member and the former director of the Vermont Human Rights Commission, says Gilbert's "understated approach, with his big smile, a full head of hair that would have given pinheadless centipedes access to a statewide prescriptive-leading database."

"I think through Allen's tenacity and advocacy skills he was able to convince key legislators and constituents this was not a place that Vermont wants to go," Appel says. "He's very perceptive, very smart and hard to dismiss, even with his low-key delivery."

The humor, the Vermont ACLU's staff attorney and its only other full-time employee, says, has less resembles the mythical

"reasonable man" used in federal court cases to describe someone who "always behaves in a rational and courteous way."

"He doesn't hawk at pedestrians or give people the finger," says Everett, who has worked with Gilbert for five years. "He's not a good campaign in that regard."

Fourth, the Senate majority leader, says Gilbert was instrumental in defeating a bill that sought to ban legal applicants from blocking employers from demanding job applicants provide passwords for Facebook and other social media accounts. Somehow it morphed into an "employer rights bill."

"When you are the person in the witness chair who pushed back hard on that," Everett says, and adds that the bill went nowhere in a month.

For his part, Gilbert says he's heard his facts-based approach over years of doing battle in committee hearings and courtrooms. That track record includes some notable legal victories, such as the case of Zach Galvin, a 13-year-old from Williston who was told in 2004 that he couldn't wear to school a T-shirt critical of George W. Bush that contained references to the president's past drug use.

But the ACLU has lost some big ones, too, such as a post-9/11 case that challenged search-and-government searches by the Coast Guard on ferries crossing Lake Champlain.

Gilbert explains that the ACLU considers three factors when deciding whether to pursue a lawsuit. Is it a civil liberties issue? Is it a case that will benefit a whole class of people? And, is there a reasonable chance of success? The ferry-search case certainly satisfied the first two criteria, but Gilbert and the ACLU's volunteer legal advocacy team didn't believe the case was winnable. Losing could be

worse than doing nothing at all, since it might establish a bad legal precedent.

In the end, the ACLU decided not to proceed because, as Gilbert puts it, "This is why we exist: as an organization, Nobody else is fighting the government." As feared, the ACLU lost the case on appeal, and that decision has already been cited several times as justification for the government to conduct searches without probable cause.

HE'S GOT A TOUGH JOB. IT'S HARD TO ALWAYS BE FIGHTING AGAINST THE POWERS THAT BE AND QUESTIONING THE MOTIVES OF PUBLIC OFFICIALS.

VERMONT ATTORNEY
GENERAL BILL SORELL

Gilbert's takeaway: "It's not enough to be outraged by an action taken by the government that you think is unfair or even unconstitutional. You have to be able to take that outrage and turn your power, whether it be by legislature or litigation."

Whom has Gilbert himself outraged? He says he was verbally abused outside Burlington's federal courthouse for opposing the death penalty for convicted murderer Donald Foll. He's also saved a few phone messages

that were especially threatening. That comes with the territory, he says. The ACLU has long defended the due process rights of detained individuals, and that's frequently followed.

But it's hard to find anyone in the Manchester establishment who doesn't respect Gilbert and his work. Will Lindner, who was a partner in Gilbert's now defunct media consulting group Franklin and now serves on the ACLU board, says Gilbert was occasionally contentious to a fault: "Sometimes he overreached." Lindner recalls of Gilbert's work with Franklin's nonprofit clients: "There were times when clients reacted negatively," because Gilbert offered more advice than they were seeking.

That's about as critical as it gets. Even Gilbert's frequent adversaries say they respect the role he plays.

"He's got a tough job," Sorell says. "It's hard to always be fighting against the powers that be and questioning the motives of public officials."

Of course, prima facie is easier to dash off when you're on the winning side, as Vermont law enforcement already shows.

Gilbert's immediate predecessor as ACLU director, Manchester lawyer Dennis Scobie, tries to keep a healthy distance from his old job. But he says he feels enough to know that his successor is making a difference in Vermont.

"I know the people that work with him respect him a great deal," Scobie says of Gilbert. "He's a young guy still, and he better not be thinking about taking any other job anytime soon." There are too many things to be "pursued" about. ☐



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Making the Grade

In Montgomery, one school beats the odds on student achievement.

BY KATHRYN FLAGG

EDUCATION



Montgomery High School teacher Beth O'Brien, director of Montgomery Elementary School

Nationwide, education are grappling with one of the biggest challenges in the schools in decades. Since the 1980s, the difference in test scores between economically privileged and underprivileged students has grown 40 percent. Increasingly, income determines a student's likelihood of success, more so even than factors such as race.

It's a problem everyone recognizes, but few know how to address. Which makes the case of Montgomery Elementary School, a small, rural prekindergarten-through-eighth-grade school near the Greenleaf River, all the more compelling.

"We have a persistent achievement gap in this state," explains Michael Hock, the director of educational assessment for the Vermont Agency of Education. "It ranges from school to school — interestingly enough, except for Montgomery Montgomery stands out as being no achievement gap."

Fifty-one percent of Montgomery's students qualify for free or reduced-price lunches, the measure the state uses to track students living in poverty (statewide, nearly 41 percent of students qualify for the benefit.) Yet across the board, yearly test scores in the school,

those levels in math, versus 48 percent statewide.

The numbers are equally startling when we break out the statistics for students living in poverty. In Vermont, 17 percent of students receiving free or reduced-price lunch scored the lowest

EVERYONE HOLDS THEMSELVES TO THAT HIGH STANDARD. THERE'S A CULTURE OF SHARED ACCOUNTABILITY.

BETH O'BRIEN

which this year enrolled 130 students, are staggeringly high. Last year, 94 percent of Montgomery students were judged "proficient" or "proficient with distinction" in reading skills according to the New England Common Assessment Program, compared with 73 percent statewide. Ninety-nine percent achieved

possible score — "substantially below proficient" — on the reading portion of the NECAP. At Montgomery, we one income-economically disadvantaged student fell into first category. In math, 38 percent of disadvantaged students scored at the lowest level statewide, versus a mere 4 percent at Montgomery.

Montgomery students' success stretches beyond test scores. The number of special education students on individualized education programs, or IEPs, has dropped in recent years from 25 percent to 24 percent — and special education teacher Ezra Morales says that's not because of shifting demographics. Rather, Montgomery students who are held to high standards and helped along with individualized instruction often end up "graduating" from the special education program. "It's like we're adding tools to their toolkit," Morales says.

The school does a lot that while spending roughly \$10,700 to educate each student — less than the statewide average of roughly \$12,300.

These stats make Montgomery a leader not just in Vermont but nationwide. The school is one of five profiled in the forthcoming book, *Breaking Into High-Achieving Schools*, due out in June. Counterpoint Press-Glenwood calls Montgomery "outstanding" and "one of the schools that is really at the vanguard for schools across the country."

The big question, of course, is how they do it.

"Everyone's always looking for the silver bullet," says Susan Hayes, who worked until 2010 as the Vermont Agency of Education's state coordinator for the National Assessment of Educational Progress. There, she helped author a report called *Roots of Success: Effective Practices in Vermont Schools*, which identified strategies of some of Vermont's most successful schools.

But there is no silver bullet, says Montgomery Elementary School principal Beth O'Brien. After years of success, the friendly 45-year-old, who has been at the helm since 2004, proudly fields calls from other schools looking for her "secret."

"They want me to tell them in two minutes what's taken us 12 years to do," O'Brien says. "It's not a magic word."

Ask Montgomery teachers what makes their school successful, and the techniques they cite come off as remarkably consensus-based. The teachers say they believe every student can and should succeed, and set high expectations for students and themselves. They create a strong principal with leading the charge.

There is a vibrant professional community that meets weekly in small groups to plan lessons and talk over classroom problems and general expectations.

O'Brien tools a data-driven approach to teaching that isn't so much about reading or understanding text as it is about helping students to examine which concepts students understand and which need more work.

"I thought I knew what I was doing," says middle school math teacher Steve Morris, speaking of six years ago, when he joined the staff. After a few months at Montgomery, where teachers naturally study and discuss recent literature on education, Morris confided in O'Brien that he felt like "a junior college student at an Ivy League school."

What does Montgomery education look like in practice?

On a Friday morning, math, social studies and physical education teacher Jeff Ward — a 26-year Montgomery veteran — is teaching fifth graders about fractions and decimals. Students take turns helping up in an overhead projector. When their classmates have not numbers — "Nine-tenths" or "Zero-point-five" — they work the appropriate steps on a line stretching from zero to two.

Ward doesn't single out students for the talk. Instead, he says, "Who else is having trouble?" and the students unconsciously normalize themselves for extra practice in front of their classmates. When one fifth-grade girl tries to square a fraction, her neighbor whispers — firmly but not maliciously — "Hey, attention!"

A particularly tricky question from Ward stumps a student, who responds with a shrug. "I don't know."

Ward replies patiently, "We, you do."

Classrooms doors long ago thrown open throughout the middle school wing, a big change from the days 20 years ago of "when the door and door's come in," Ward says. Students don't sit in rows when a visitor pops in to observe from the back of the class. They're used to visiting, particularly from their principal. O'Brien says that even second graders whose classrooms she visits will turn to her and say, "The goal of our learning today is..."

A little further down the hall, Morris is leading a lesson in the "scaling effect on priams," his math class at typically heavy



Students working on their energy efficiency projects

an algebra, but today the seventh graders are shaping heavy paper into three-dimensional geometric models. "This is Fantastic Friday to you have a half-hour to build," Morris tells the students, as they scatter to their roles: cutters, pasters and assemblers.

In the next classroom over, Mrs. Caldwell's eighth-grade students are sharing the results of a two-week project on energy efficiency. Each student, outfitted with an imaginary budget of \$100,000, has constructed a three-dimensional model of an energy-efficient

home. The cardboard models are adorned with shiny foil solar panels and wind turbines that resemble pinwheels. Fourteen-year-old Anna French points out the composting toilet and passive solar windows in her design. In her design, before launching into a discussion of the finer points of "energy transfer" as illustrated by windmills and hydrometers.

Her classmates are amazement and alert. Later, when she sets a budding architect about the feasibility of a rooftop green house, a poor manure, "Good question!" It's not snide or sarcastic — merely encouraging. "We're like friends," says 14-year-old Mikka Stolzenbach, a Montgomery eighth-grade student and her classmates say they learn a lot. A few are clutching against the bounds of Montgomery's math classes and are eagerly looking forward to high school. But, aside from the usual eighth grader complaints about algebra homework and teacher rules, they seem remarkably appreciative.

"The education is much better," considers Steven Rosolich, an eighth grader who moved to Montgomery from New Hampshire in 2012. "I'm actually learning stuff this year."

"We care about [doing well]," Stolzenbach says.

Anna Keeler Miller agrees. "You want to make your teachers proud."

O'Brien, whom teachers and outsiders credit with much of Montgomery's success, says she and her staff feel fairly content not to outlast themselves, their peers and their students proud. "We're never going to be perfect," she says.

Her test scores go up year by year; O'Brien and her teachers are setting the bar higher and higher. "Everyone holds themselves to that high standard," she says. "There's a culture of shared accountability."

If the techniques to which O'Brien and others attribute Montgomery's success are common sense, they're not necessarily easy. O'Brien says she sympathizes with teachers and principals at other schools who spend more time putting out the small fires of disciplinary problems and day-to-day stresses than overseeing school-wide, systemic changes. It's not easy or quickly achievable, or overhaul the culture of a school.

And yet O'Brien accomplished just that. When she took the lead as principal at Montgomery, the school's test scores were roughly average when judged against the rest of the state. As the culture changed, the scores followed.

Hock and other educational professionals say that Montgomery should be an inspiration to other schools. There, he says, teachers are proving that demographics are not destiny: crucial to their success appears to be the conviction that every student is capable of success, and that teachers should not view themselves as having been dealt a "bad hand" because their school serves a high proportion of low-income students.

"These are things that work, that do make a difference," Hock says. "But because a student comes from a poor family, or they're in a town where there isn't much money, doesn't mean they aren't going to succeed. We see that in a place like Montgomery."

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Kick Starter

A Burlington capoeira class packs a punch with dance, music and martial arts

BY NEGAN JAMES

Before you can learn capoeira in Fabio "Fua" Nascimento's class, you have to learn a little Portuguese. At the beginning of each session he passes out instruments — a drum, a cowbell, a tambourine — and tells his students to repeat after him his bimodal sowing: A mortal chão into, or "The tide is high."

Usually it feels like a sing-along rather than a musical-arts class, but within minutes the instruments are set down, and participants are lunging across the floor — leaping, jumping, back-bending, cocking and, eventually, contorting their bodies into a kind of breakdowndown crawl.

The surprising intersection of music, singing, dancing and fighting is unique to capoeira. The Brazilian "light-dance" can be traced back to the 1600s, when bondsmen, faced with an increasing number of runaway slaves, allowed their African workers to dance and practice their religion twice a month. What the slaves created was a stylized martial art, characterized by rhythmic fluid movement — and dressed up in a dance.

And, as I found out in Nascimento's class at Burlington North End Studios, it's one hell of a workout. Near the beginning, capoeiristas lift like yogis, with long, deep stretches on the floor. Around the middle, it felt like break dancing — all crouching and side-to-side weight shifts at the end, when we began pairing off and improving "fights." I was a nervous blithering mess.

Before snapping up, Nascimento drew us all into a tight group hug and asked us to breathe together. The seven of us leaned in close, and I wound my arms of sweat rolled off one student's hand and onto the floor. Finally Nascimento told us all to stink out our tempers and yell. "Liberar," he instructed with a big smile.

Nascimento, a drenched 32-year-old with a dancer's body and a Brazilian grin, has been passing on

capoeira since he was 8. "I grew up in a really poor area in São Paulo, really poor," he says. As a kid, he watched his capoeira-master uncle train. But Nascimento's father disapproved of the African religious elements with the martial art. "He knew one thing was related to the other. And said that he would be very happy if I did karate, or something that wouldn't bring me there," Nascimento says. "I tried everything, but, you know,

At 12, he began teaching capoeira in São Paulo. "It was my first contact with other socioeconomic classes," he says. And it introduced him to the larger capoeira community, of which he desperately wanted to be a part.

For some people, capoeira is a martial art designed for formal fighting — most Brazilian ultimate fighters were trained in the technique. But Nascimento says that isn't his thing. "It's a peaceful person," he says. "For me, it's much more about self-awareness. I like the grace of it, too — put down, jump over. When it becomes violent, that's still beautiful to watch, that is still my style. But if there's no rhythm in the body, in the art, it turns off."

Determined to find a master with whom to train, Nascimento began traveling throughout Brazil, teaching and working odd jobs, including one as an armed bouncer at a sweaty club. "No fights on my watch," he quips.

After several years, he returned to São Paulo and saw Albert, one of Brazil's most recognized masters, playing capoeira (Nascimento uses the word "playing" to describe two people engaging in the martial art). That's my master; Nascimento recalls thinking, and they began to work together.

A few years of traveling, teaching, modeling gigs and dinner theater performances later, he has his now-wife, Kathryn O'Donnell, a Vermont dancer and friend, in a São Paulo capoeira class. He moved with her to Montpelier in 2008.

These days, Nascimento teaches several classes — at Contemporary Dance and Fitness Studio in Montpelier, North End Studios in Burlington and Dartmouth College in Hanover, NH — along with his job as a para-educator at Randolph Elementary School. That summer, he'll teach capoeira at the Malabatory Language Schools, and he plans to start an after-school program in East Montpelier.

Hard work is a way of life for Nascimento. He had his first job at 12, working the night shift at his dad's factory. "The worst part was, no salary," he says. "The deal was, you want to live here, you have to pay something." Nascimento lived his time in the factory, but it's



IT'S A PEACEFUL PERSON FOR ME, IT'S MUCH MORE ABOUT SELF-AWARENESS.

FABIO "FUA" NASCIMENTO

the girls made a list of the 10 most beautiful guys in the class, and I never made it."



Capoeira students practice a spinning kick called an arruda.

student in his capoeira class that teaching comes naturally to him. "Everything can be taught, as long as you have respect," he says.

One of his Burlington students, Merrill Devost, has been taking capoeira classes for a little shy of two years. A swimmer growing up, and a rugby player in college, the 39-year-old pretty much limited her workouts to a gym routine until she discovered capoeira's class.

"At first, you just feel so lost," she says. "But every time, at the end of each class, I always end up feeling like Oh my God, that was so much fun!"

A survivor and lymphoma patient, Devost takes a holistic approach to the activity. She's not in it to become a master; she just wants to be part of the community and work on a few personal goals. "I want to get really good at my handstands. I want to get more flexible so my kicks are better," she says. "When you fall in love with a sport, you just want to do it because it feels good."

And because you have a cool teacher like Moshimo?

"I love him," Devost gushes. "That's kind of why I've been doing capoeira

since he was a little kid. He's really advanced and he's just so humble and friendly."

Moshimo was over Jordan Mabier's too. Another of his Burlington students, 29-year-old Mabier hadn't heard of capoeira until she caught a demonstration he gave at a multicultural festival in Essex two years ago. "I'd always wanted to learn a martial art, and capoeira seemed to have enough personality to help me through the process of learning it," Mabier says she stuck with it and now takes classes in Montpelier and Burlington.

"Put yourself to no more outside your comfort zone, which is enough of a challenge for me to keep trying without getting frustrated," she says.

Once a month, Newsmaster students get together to celebrate. They bring food, sing songs and play capoeira into the wee hours. It's that sense of community that has kept a core group of about 16 coming back for nearly two years. "There's this inner circle," says Devost. "It feels like family." □

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Pulling Strings

The "secret genius" of pedal steel guitar builder Jerry Fessenden

BY SAN BOLLES

MUSIC



Jerry Fessenden builds a pedal-steel guitar in his Memphis workshop.

This is a terrible little shop," Jerry Fessenden says as he opens the door to a shack abutting the mostly desolate lot of his rural Memphis home. Tools, exposed insulation, scattered debris, and ceiling beams hold in what little strength a small space heater against a far-well can create. Dusty scraps of Formica are stacked precariously on a makeshift table. The walls are decorated with group, computer printed pictures, notes and phone numbers scribbled in pen directly on the plywood, and a faded banner that reads "Fessenden Guitars." The calendar hanging above a workbench is covered with technical plans, clamps and hand tools says 2007.

"I guess I haven't changed that in a while," says Fessenden, who, clad head-to-toe in denim and sporting a white hairband, reaches above an array of gizmos, tools and vintage instruments to David Crosby.

The small and cluttered shop isn't "terrible" just humble. Yet from the shack, down a dirt road off Route 7 overlooking the Mississippi, this club shooting range, Fessenden's one-man operation, Fessenden Guitars Company, has supplied hundreds of pedal steel guitars to players all over the world.

His clients range from hobbyists to famous players such as Kiki King, Terry Crisp, Robert Randolph and Bruce Collier. His guitars have graced stages great and small, from Burlington's now Radio City to the Super Bowl to the hallowed halls of the Grand Ole Opry.

Fessenden, 81, grew up in Memphis, Tenn., and says he developed his musical skills as a teenager playing at bars along Mississippi River in nearby Bangor.

"Bangor has some really fine, world-class players," he says with a faint Down East twang. "It was an amazing place for a musician to be."

After he left Maine, he has traveled. Fessenden bounced around New England. He eventually landed at Dixie Guitars in Terrell, Texas, where he learned both to build and play pedal steel from Jim Smith, a pioneering figure in the close-knit pedal steel community. Later, in Nashville, Fessenden worked for Shad Red, one of the premier pedal steel manufacturers in the country at the time. Austin is the Southeast, in the 1970s found him working closely at 200 guitars with owner Tom Brumley, best known as the steel player for Buck Owens and Ricky Nelson.

Fessenden returned to the Northeast in the late '80s and began building his own pedal steel guitars under the Fessenden Guitars Company banner — possibly the dilapidated one still hanging in his shop. He moved to Memphis in 1999. Despite the experience he had acquired working in pedal steel shops around the country, his first models were pretty crude.

"They had some problems," Fessenden admits with typical Southern dryness. "And people usually object to that."

Over the years, he has ironed out those flaws. Fessenden now produces 25 to 30 guitars per year on average, ranging

from a \$600 "vin-shooter" — a simplified six-string model that uses portable and easier-to-play than standard pedal steel — to 10-string and double-necked models that cost between \$3500 and \$6000. Fessenden says that, when he has all the parts on hand — he farms out some work to machine shops around the country — he can build a guitar from start to finish in two or three days.

"I did 54 one year," he says. "But working at that speed is too much."

Fessenden sources most of his parts in the U.S. Not anything with chrome — strings picks, for example — he reluctantly buys overseas. He says restrictions on chrome manufacturing imposed by the Environmental Protection Agency have made buying the material in America cost prohibitive.

"That really bothers me," he says. "But that's just the way it is."

Fessenden is a reserved man, who speaks cautiously, at least to strangers. He avoids questions about his personal life, but he loosens up when talking about music. He says he spends time every month in Nashville, where he records with various session players. He frequents the Grand Ole Opry and his guitars are on his shop walls with family and friends posing with country stars such as Charley Pride and Carrie Underwood.

"I could tell you a lot of stories about those folks," he says of the photos. "Though I'm not sure how many of them you could print."

Fessenden connects with the local pedal steel community through musicians such as Burlington's Brett Larner, who called him "a great dude" in a recent phone interview. Larner, 28, has known Fessenden since 2005, when he was a novice player trying to find other locals with experience. Pedal steel is a niche instrument, with only a handful of players in Vermont. Larner says he found Fessenden online, cold-called him and asked if he could visit. They've been friends ever since.

"Brett is becoming a very good pedal steel player," Fessenden says. "I tell him all the time he belongs in Nashville."

Larner is a fixture at Radio Bremen Blankety Blank Thursday and plays with several local artists, including Marcy Smith and Bob Wagner. While Fessenden hasn't given him lessons in a traditional sense, Larner says, he's learned a lot by simply listening around the room, translating with his six-pedal steel around the country and picking over his shoulder at the shop.

"He's a secret genius," says Larner. "He has something that he does so well and knows so much about. But at the same time, he's really energetic and easy to talk to."

Specifically, Larner says Fessenden educated him on the mechanics of the pedal steel. Given how complicated it is, a mechanized understanding of the instrument is crucial for pedal steel players.

HIS 12-STRINED
GUITARS, AND
PROBABLY HIS
DOUBLE-NECK AS WELL,
ARE SOME OF
THE BEST-TONED
INSTRUMENTS
AROUND

JIM PITMAN



Country star Marty Stuart

"Sorry really understand all the different kinds of string mechanisms, which are the break behind the string pulling," Lerner says.

String pulling is the essence of pedal steel guitar playing, the action that gives the instrument its signature shimmering sound. Foot pedals and knee levers are attached to rods, which connect to mechanisms that hold the strings. When the pedals and levers are activated, the tension to corresponding strings changes, raising or lowering the pitch and raising.

One of Fessenden's key inventions is a "clip-on rod puller," a device he has patented and sells to other builders that streamlines the tube Goldberg-angle tuner workshop of the instrument.

"You need to be kind of a swordsman to play the pedal steel guitar," says Jim Pitman, an Fessenden customer. "You have to be an acrobat and just squeeze."

Pitman is a well-regarded pedal steel and Dobro player, best known for his work with country veterans bands the Steeple Cold Booters and Abby Jean and the Railblazers. Best known Fessenden since the early 1980s and used to build designs for his guitars, Pitman also helped design Fessenden's Professor, and the company logo, which is a silhouette of a longhorn steer head.

Pitman says he's owned several different brands of pedal steel guitar over the years, including a few Fessenden models.

"I know to say, his 12-stringed guitars, and probably his double-neck as well, are some of the best sounding instruments around," Pitman says. "They sound great and have lots of sustain."

Pitman explains that pedal steel guitar is one of the few instruments whose tuning can be prepared acutely to perfection while it's being played.

"You can't do that with, say, a piano," Pitman says. "The third in this key is not the third in that key, like, because strings are pulled, you can tune the pitch of the pedal changes, and that's preserved for the chord that's being played on the neck."

When pressed to explain why his guitars have such pure tone, Fessenden confesses he's not sure.

"I couldn't really tell you," he says. "They just seem to work."

It's hard to believe he has no answer, given his vast experience and the fact that, as Lerner is quick to point out, makers around the country often send their guitars to Fessenden for repairs when they've strangled. Maybe Fessenden is just playing cry. Or maybe there's a touch of magic to the pedal steel guitars that still eludes even brilliant mechanical minds like his.

"Pedal steel players seem about time to us almost ridiculous point. And that aspect of pedal steel guitars is kind to put down, scientifically," Pitman says. "It's almost like trial and error. But somehow [Fessenden's] landed on something."

Jerry is kind of a cooler old boy," Pitman continues. "Oh, and he really looks like David Crosby." ☐

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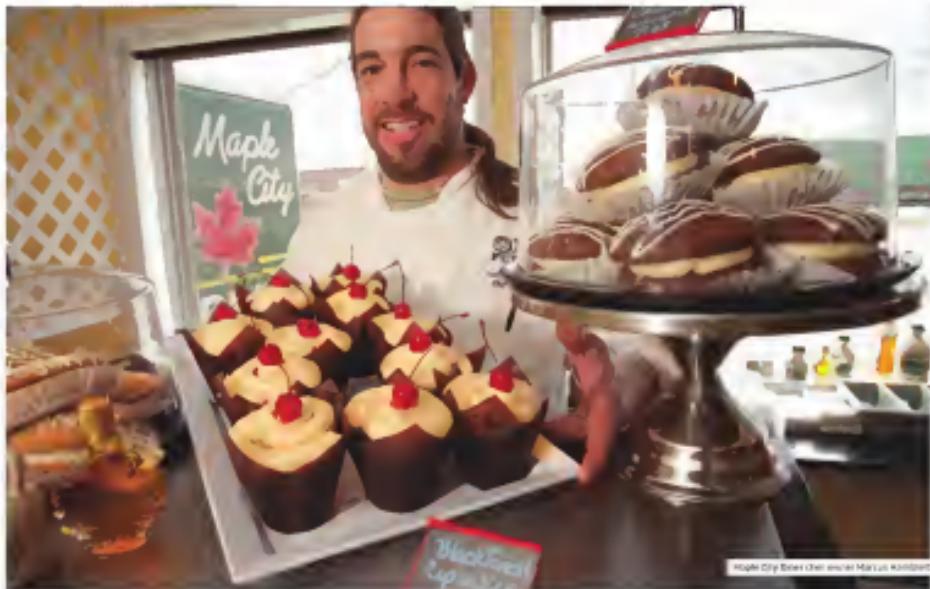
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Sweet Success?

Taste Test: Maple City Diner BY ALICE LEVITT



Maple City Diner chef Marcus Haslebauer

Some of Vermont's oldest open-faced restaurants are down. But Burlington's Waynedale Restaurant & Bakery opened in 1916, while Burlington's favorite Honey's Diner has been slinging hearty breakfasts since 1928. It could be said that along with maple syrup and cheddar cheese, diners are the backbone of Green Mountain food culture.

Maple City Diner in St. Albans serves all of the classics, but it's only been open for a month. Another thing that sets

it apart? The eatery is owned by chef Marcus Haslebauer.

Locals may know him as chef and owner of the Federal, also in St. Albans, previously, the New England Culinary Institute graduate worked as a chef instructor at his alma mater. As he has proved at beloved, all-American One Federal, Haslebauer has the chops to create dishes that transport the comfort-food classics that inspire them. He does so with not just a deft hand in the kitchen, but a green thumb. Haslebauer

owns small farm supplier stash of the produce used in the from-scratch cooking at One Federal.

With this talented chef in charge of the menu at Maple City, as well, the diner has the potential to be both a pleasant and delicious meal and an important example of true Vermont roots cooking. A little more than a month after opening, Maple City is on its way to realizing this potential but isn't there quite yet.

The space that previously housed Athena's Diner is now decorated with

maple-related paraphernalia — statues of locals working their sugar bushes, ads for maple products, and antique maps and other sugar-making equipment. A small counter provides an authentic diner experience, but I preferred the exceptionally easy booths, where the only thing less than comfortable was the temperature. Eat in with my coat on, and noticed that other diners did so, as well. With the warm months coming,

SWEET SUCCESS? B-PHOTO

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|| SIDE dishes

BY LORIN HIRSCH & ALICE LEVITT

Onion City Suds

BRUNSWICK LURES PINT FESTIVAL GAINS MILE BAR last week, while **WOODSTOCK** closed with little warning, leaving laments of its frequent patio somewhat stunned. They may be mangled in a few weeks, though, when 34 Main Street opens as a new craft-beer spot. **MILE BAR**, designed by **SCOTT KIRKMAN** and **WENHAMSON**

OF NEWARKERS THOMAS HENRY ENTHUSIASMS: **ADY RAY** of the **INDY DOCS**

"We've been waiting to get into **Winooski** for a long time," Hensley says. "This feels like a city with a great vibe." The spot should be open by May 1, he notes.

Mile Bar will have 49 seats — including 16 outside — and an airy feel, or what executive brewer Mattie of **Stonewall Woodworking** (also a partner in the venture) calls "Gothic modern silicon."

How Bazaar

TURKISH FOOD STORE TO OPEN IN BURLINGTON

Most of us don't have a Turkish mother cooking her specialties at home for us. **BUZI'S QUESADAS**, and he's willing to share. He'll do just that when he and his sons, **EMRE KIRKMAN**, open **ANATOLIAN GROCERY BAZAAR** at 163 Pearl Street in Burlington in early May.

Kirkman's bazaar has been approaching legal legend status since 2006, the year after he left his job in the Iranian fashion industry to join his son, then a University of Vermont masters student. As **ANATOLIAN ETHNIC FOODS**, the family has established itself as a **BURLINGTON FARMERS MARKET** fixture and sold in stores at **CITY MARKET** and **BONITA TEA**.



Clarion of the store: Anatolian means透徹, he says, the fare is vegetarian, and 100 percent is vegan.

Those that might have been taken up by seating is instead filled with room from 7 to 8 p.m., including coffee, olive oil, spices, sausages and hummus. For customers who want something healthier than the mezes, soups and desserts that Kirkman prepares, she'll provide her family recipes and aids in making Turkish meals at home. For now, these will likely be handouts, but the former designer is also working on a cookbook.

And, of course, there will be bazaars, both walking and pedaling varieties, sold in stores to eat now/honey-drenched, likely soon.

—A.L.

Managing the kitchen will be **JAYSON HARTFELD**, former chef at **AMBER AT THE FAIRFIELD RESORT & SPA** and another partner in the venture. Mezes is busy planning a "local, ever-changing" menu, he says, and has recruited seedlings for the restaurant's future garden, which will be up the street.

The opening menu displays an array of gyro-pasta fare, including herbed-basil chickpea

route 4 will be a time of rebound when it comes to food-related businesses.

Since Tropical Storm Irene, the **BURGESSON, FREEDMAN**

WINE & SPIRITS have all closed.

That unfortunate streak was followed by the early March closure of two local mainstays, **BENTLEY'S RESTAURANT** in Woodstock and **PIKE STORIES**

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and shish, rubber tiresomes with meaty dumplings; beef-cheese tartine with blue-cheese fundus; and a parley with fried Webfoot oysters. "We're putting a huge amount of focus on our charcuterie-and-cheese program," Maitre says, and the kitchen will roll out tons of fresh seafood.

Expect 16 draft lines and a "succinct" cocktail and wine list at the first, dinner sega. When it comes to beer, he isn't yet naming names, but the evidence suggests Maitre's selection may be unusually similar to Three Peas' — at least in concept. "What we've found is a formula that works," Maitre says.

Mile Bar will be open seven days a week for lunch and dinner, with brunch on Sundays.

Quincey Bridge reopened on January 1, making life easier for the homeowners on the far side of the river, including **SHANNON'S RESTAURANT**.

In March, Proctorville's **LEGIONELLE'S GENERAL STORE** opened a second location along Route 8, **SHANNON'S MARKET**, which was planned from the day it opened. Also last month, two Basters-based restauranteur partners, **MARIA CORDOVA** and **JONATHAN FARNHAM**, purchased Benkeys and Fire Junces. They say they plan to revamp both ventures by May (the former will retain its name, while Fire Junces will be reborn as **OPEN STOVE**).

Burgesson, a part-time Bemis resident, says both restaurants "have good bones" and work routine, rustic changes, though he and Freedman plan to reintroduce the warm, smoky-filled ambience at 8 o'clock. There, longtime standbys such as the Woodstock sandwich and maple-cinnamon chafing will be joined by a series of seasonal plates (Friedman envisions Bokser's daily catch

Upper Valley Renaissance

A HOST OF NEW EATERS OPEN ALONG ROUTE 4

This spring, mad season along the Upper Valley's

SOUP DISHES IN PHOTOS

1 SIDE dishes

CONTINUED FROM PAGE 43

restaurants). River Stance's interior will get a light facelift, too, and frequent specials will augment its menu of classic French bistro fare.

Finally, in the same Route 4 complex where **WARMONT SPIRITS DISTILLING COMPANY** relocated its distillery last year, the Quechee Taster has expanded into former Memories' old space and will reopen in a 165-seat restaurant this month, according to new owner **JOAN PATTERSON**.

The biggest some-of-nostalgia this month is **COFFEE STORE BISCUITS & BISCUITS**, where owner **MARIE PATRICKIA** ushered the studio team of her husband and business partner, Tony Intrigano, in March. Farther than close the sprawling store, Bisigis is hanging on with the help of her children—and says the brisket and ribs will keep coming. "We're doing our best," she says.

—E.W.

Crumbs

LETTUCE EAT NEWS

What do Burlington's **FOOTLOOSE**, Waterbury Center's **ALLEGHENY**

SPRINGFIELD, Londonderry, N.H.'s **SOUL FARMER TABLE** and **Winooski's MUSKET LOFT** have in common? All four businesses get a nod in the

HACKINTON's scallops "shaved to resemble asparagus." Also mentioned later in the issue was **Shelburne's Cricket Radio**, a linens company owned by artist Elizabeth Archangel.

KILLINGTON'S NEW CUISINE INN & RESTAURANT made a name for



May issue of **Road & Wine** magazine. In the short-but-savvy report, "Where to Eat Now: Vermont Restaurants," writer M. Elizabeth Sheldon recommends **Maple's** "tender-tender-tender" prime ("Baby Blue" to the rest of us) and **Pineau** chef **MAX**

itself as a culinary destination with the Portuguese-flavored cuisine of chef **BRUNA VIEIRA**. With Vieira now in charge of the kitchen at **2000** in Burlington, **COOK ANTHONY** has been named **Bell** Clever's new chef. The **Bird**巢巢, who honed

his chops in Portland, Ore., says he's keeping many of the popular Portuguese dishes while adding his own, less-fussy focused style. Along with wine dinners, Anthony will host a monthly harvest dinner each month, beginning in June, to spotlight the local farms that supply his kitchen.

WILBURN'S VERNONISH PIZZA

canister has closed. According to a Facebook post last month, "A dispute with the landlord has forced our hands; we are now too far behind to reopen. We hope with all our hearts that we are able to sell the shop, and keep the pizza going."

Vermont celebrity butcher **OLE WILHELM** got some much-needed recognition this last month. Vermont Secretary of Agriculture Chuck Ross presented him with the New England Meat Connoisseur of the Year award at the New England Meat Connoisseur's inaugural Meat Ball on March 23.

—A.L.B.C.H.

 Follow us on Twitter for the latest food gossip
Carin Heisler, managing editor
Alesha Lewis, dietitian

second cooler will make room for grub-and-go savory and finger foods, she'll be able to fit some extra sweets in there, too. Perhaps it will house the bacon doughnuts that are scheduled to debut since those weren't yet available on my second visit to Maple City, so I tried a different bacon treat.

The bacon waffle is serious stuff. It's made of mashed potatoes from under a fluffy waffle with a lightly candied jacket. The perk continues through the center of the tender patty, leaving just enough grease to flavor the really sweet dough with a hint of smoke.

The dry I tried the waffle, the maple cream on top didn't live up to its name. What looked like a plain pat of butter also tasted like one. No matter how hard I concentrated, I couldn't detect a hint of maple, syrup is provided by request w/ no extra charge, and a slathering of it combined with the bacon warped by the Vermont flavors of the dish.

Another breakfast entree, the Vermont skillet, was cooked well and served in a small cast-iron pan filled with green apples, bacon, hash browns and onions. The only distractee here was the onions. Debased as they inclined, they were merely browned, and their power-crunch easily overwhelmed the dish's other flavors and textures.

As long as I avoided the tea-thin asparagus, this dish was fine. A layer of cheddar on top paired especially well with the oven-fried eggs that caused the contents of the skillet with their creamy

cheese to melt like butter. The bacon and gravy plate was composed of four pieces, buttery pieces of quick bread drenched in a delectably creamy white sauce that was swirled with slices of smoky breakfast sausage

while the gravy itself was a success, the presence of lotta promised an extra-meaty taste that wasn't delivered—the smidges simply weren't sufficiently seasoned. A homemade, sage-and-pepper-filled version might have been a better fit than the out-assembled maple links.

That conflict between the hearty and out-there ingredients is the source of many of Maple City's imperfections. Smith says that Maple City has increased the size of his farm to supply the diner with fresh, local produce this spring and summer. With this expansion, most of the food at Maple City will be made from scratch and when that happens, there's no reason the diner shouldn't attain sweet success. ☺



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Italian Tacos 13

FRI Margaritas 16

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Gluten-Free Defenders

Readers write in to point out problems with modern wheat

COMPILED BY CORIN HIRSCH

Sometimes, an article reaches a nerve. So it was with "The Trouble With Wheat," which ran in the Seven Days food section on March 8. The article preceded a lecture by John Miller Jones, a University of Massachusetts anthropologist who was due to speak at the annual Northern Gastroenterology conference in Rosemont last weekend. Jones, a vocal critic of the spike in gluten-free diets, particularly takes issue with the best-selling book *Wheat Belly* by cardiologist William Davis and his assertions that modern wheat is different, and less digestible, than the grain of a few decades ago.

The feature was shared hundreds of times, and we received some letters about the article — one from as far as California — taking issue with Jones' views. Some readers were also piqued by the comments of Randy George, owner of Middlebury's Red Hen Baking Company; he was troubled that certain people demonize modern wheat — which he says has never been genetically modified — when shorter ears and rounded, lessening agents might be responsible for more gluten sensitivity.

We thought it only fair to devote a portion of this week's food section to the readers who responded to this controversial topic. Will it generate a several-epoch effect? Time will tell.

"The Trouble With Wheat" seemed intent on discrediting those who choose to eat a wheat-free diet. It was implied that only those individuals diagnosed with celiac disease have the right to eat a gluten-free diet — the rest of us, in the words of pro-wheat Dr. Jones, are in the "fat in fat." How relating to those who have eliminated wheat from their diet and are feeling better as a result, this needn't be diagnosed with a food allergy to validate their dietary concerns. There are many folks who fall somewhere in the middle of the gluten-tolerance spectrum — not diagnosed celiac, but those who notice a real improvement in any number of ailments and health problems after eliminating wheat and gluten from their diets.

Randy George is correct: Wheat has not been genetically modified, but as our ancestors in *Wheat Belly*, it has certainly been heavily hybridized, and today's modern wheat is a far cry from that of our ancestors. *Is it* possible that with all of the hybridization, modern wheat could have changed for the worse?

Elizabeth Davis
HANOVER

sense but rightly points out that the genetics of modern wheat over the last 50 years is significantly different thanks to elaborate human intervention.

Thus, what we're eating now is not what Bill Davis' theory claims that people have been eating for 30,000 years." Instead, what we're eating now corresponds closely with the obesity epidemic and the rise of many other diseases. While wheat consumption can be directly linked to several maladies beyond celiac disease, there is no such condition as "wheat deficiency." Some cultures have thrived without eating wheat.

Indeed, modern humans have thrived for 20,000 years, but grain agriculture has only existed for 10,000. Modern wheat has been a staple of our food supply for only 20 years, or a sliver of our existence. Whether this recent development in our history is actually healthy for us deserves a closer look. Perhaps Seven Days would be interested in devoting a feature-length article on the ancestral health movement and the scientific case against wheat.

David Lawrence
HANOVER

I'm responding to your article regarding the wheat growers in Vermont. I think it's important to let your readers know that, although wheat is not genetically modified, it is not the same as it was 50 to 60 years ago. Please read this excerpt from NaturalNews.com regarding the wheat we grow now versus the wheat of the past:

"Remember: Wheat is not the same today. It has been agriculturally (biologically), not genetically, engineered, over some decades in most fungi, grow more quickly and be more pliable for industrial bread baking. As a consequence, wheat containing only

More food after the classifieds section. PAGE 40

If percent gluten 50 to 60 years ago has become 50 percent gluten today.

Heidi Arcane
CHESTER SPRINGS, PENN

Editor's note: Arcane is a blogger at glutenfreewholegrain.wordpress.com

From 1870 to 2006, I ran Little Bread Bakery a cafe in midwest, making my living and reputation based on wheat. We used that delicious Chapman Valley wheat. When I moved to Maine, I found Arrowhead Country wheat. But two years ago, my partner, John, was diagnosed with celiac disease, and so, gluten I had to renounce my whole foundation of good health and right livelihood.

Many books and articles later, I agree with Dr. Davis of *Wheat Belly* that over our 40 year, low-fat, carb-free bags of making us fat and chronically ill. In 1973, dietary goals stressed "whole grains" and lower fat, the same time that "new" wheat hit the market (not GMO, but highly hybridized) and obesity, diabetes and certain diseases started to be problems. There is literature out there to prove the correlation, but the medical profession continues to blame fat, sugar, salt and patient's lack of willpower. I disagree with Professor Jones that Davis' book "doesn't pass muster".

Jones' specialty is carbohydrate and protein. The conference is about grains. Red and white wheat, gluten cells from Texas to eat your heart out. Figure out something else to study, before you grow Diversity! Make your own study. Give up wheat for a new lease on life. Through the substitute for rice and corn, and if you feel better, then move and bake, step up to the challenge.

Betty Bott
BLAKESLEE, MASS.

For Jones to concede that "some" may do better without wheat is pretty much saying it all, isn't it? Come on. Follow the

money and profit) find the corruption. Let's put our money where it matters: Sustainable local forest. Take the overvalued grain industry and put it toward real nutrient-rich foods. But, oh, if we did that, people would become more healthy. Less sick. Happier, that doesn't work, does it?

Craig Klemmer
DODGE CITY

biopsy. A single change of diet to either and far more sensible, though more and more irresponsible individuals have blood tests to detect gluten sensitivity.

At the root of the controversy is Wheat Belly by endocrinologist Dr. William Davis, which has received favorable critical reviews by a number of independent scientists. Jones did her best to trash Davis' book and labels his methodology "unscientific." However, her showed

support by corporations, who may pressure those institutions to go along with the corporate agenda.

Contrary to the article's claims that genetically modified wheat does not exist, Monsanto has been testing "Roundup Ready" genetically engineered wheat in Canada, according to numerous sources. Although supposedly confined to test plots, in 1999 this Monsanto reported the presence of genetic engineering in wheat shipments from the Pacific Northwest. Credit reports of contamination shed light on testimony from wheat-sensitive consumers and independent researchers, such as Davis, who note that something has changed dramatically for the worse in Midwest wheat.

Independent scientific investigation is much needed to follow up on these findings. I feel that our modern, fast-food lifestyle – combined with high chemical-input agriculture – is the primary offender in the increase of GI and ill health. Corporate agriculture emphasizes such factors as high gluten content, wind tolerance, low labor input and high profit to the detriment of nutritional content and purity.

Second, independently funded science can further local agriculture, as well as diagnose environmental and health damage done by vested interests. Rather than regarding Davis as the archenemy of the grain industry, I hope people concerned with food and farming will join me in embracing him as a potentially powerful ally in reforming agriculture worldwide.

Joe Glidden
BROOKFIELD

Editor's note: Joe Glidden is the founder of *Starline Grains*, president of *Glidden Grains* and a grower mentioned in the original article. Joe Glidden confounded Glidden Grains in 1962.



As someone long involved in health and alternative healing, I've been aware for years that local growers and bakers would eventually be impacted by burgeoning reports of gluten sensitivity (GSI). Yet at the recent Northern Grain Growers conference, mainstream nutritionist and University of Minnesota professor Julie Miller Jones denied the existence of significant gluten issues.

Those who deny gluten sensitivity use an official statement that 0.5 to 1 percent of people have celiac disease, but this stat might be highly skewed by the reported reluctance of doctors to diagnose a

condition and increase caseloads by issuing anything but scientific objectivity.

Investigation reveals two factors: marketers and grain breeders, strongly linked to academics, who tell the same environmental stories, and independent who tell a far different story. Jones is in the former camp, but I observed that Foster & Gable supports Jones' employer, the University of Minnesota. [Editor's note: A heart-disease-prevention clinic at the school is named for the company.] Perhaps deficient public funding of higher education opens the door to financial

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TRADITIONAL TUNES

Growing up on Scotland's Outer Hebrides Islands, Julie Fowlis was immersed in Gaelic music, culture and language — now spoken by only 1 percent of the country's population. With her 2005 debut album *Mar a' Tha Mo Chindhe* (My Heart Is), the singer caught worldwide attention. In the years since, Fowlis has performed at top European venues and lent her voice to the soundtrack of the animated film *Brave*. With songs that BBC Radio claims are "like beautiful messages from another world," this passionate performer takes the stage with guitarist Tony Byrne and fiddler Duncan Chisholm.

JULIE FOWLIS

Friday April 12 at 7:30 p.m. at UVM Recital Hall, Reschke Center, in Burlington. \$10-25. Info: 862-5565. Rymra.org



APR.11-14 | THEATER



Street Smarts

In his novel *Oliver! Tatt!*, Charles Dickens tells the story of an orphan boy forced to find his way in life amidst the corruption and poverty of Victorian-era London. London-born's award-winning stage adaptation, *Oliver! The Musical*, uses an extraordinary score to portray the title character's journey from a workhouse to a pickpocket king. Drawing on more than 30,000 volunteer hours, the Tatt! Theatre Company presents the classic show with an all-age cast of 55 performers, ranging from amateur volunteers to newcomers, who sing and dance their way through Oliver's school of hard knocks.

OLIVER! THE MUSICAL

Thursday April 11 & Friday April 12 at 7:30 p.m.; Saturday April 13 at 2 p.m. & 7:30 p.m.; Sunday April 14 2 p.m. at Flynn: Mountstage in Burlington. \$21-33. Info: 863-5565. Flynnbvt.org

CHARLES DICKENS

BY ROBIN COOPER

PHOTO: JEFFREY L. COOPER

PHOTO: JEFFREY L. COOPER

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calendar

WEB ID: 80743

jobs & events

A HOGAR DE FLAVIA (RABBI BUSTANI & DEMOCRATIC) Shabbat Havdalah service, featuring a special guest, Rabbi Bustani, a prominent rabbi from the Sephardic community. Admission: free. Location: Shul of the Lubavitcher Rebbe (210 Madison Ave.), 8:30 p.m. Sat., April 13.

WHITE IRON INSTRUMENTS: Repertoire includes pieces in the grand concerto style. Performances by the White Iron Ensemble. Location: White Iron Studio (212 W. 10th St., 10th fl., New York City), 8 p.m. Sat., April 13.

WILBURTON-GE-CLUB: Folkies gather every Saturday this month to sing, laugh, and play acoustic instruments. Location: Wilburton-Ge-Club (100 W. 23rd St., 10th fl., New York City), 8 p.m. Sat., April 13.

WOMEN & FITNESS

WOMEN'S BIKING: Women's Bike Month. Location: Bike Month (100 W. 23rd St., 10th fl., New York City), 10 a.m. Sat., April 13.

WOMEN'S CYCLING

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MOVING IN: MORNING WITCHES' TEA: Two- to three-hour tea parties for women and their girlfriends. Location: The Tea Room (100 W. 23rd St., 10th fl., New York City), 10 a.m. Sat., April 13.

MYT FIRE TOSSED: Indoor discoball party for kids. Location: The Firehouse (100 W. 23rd St., 10th fl., New York City), 10 a.m. Sat., April 13.

MYTHICAL STORY TIME: Interactive tales. Location: Myths & Monsters (100 W. 23rd St., 10th fl., New York City), 10 a.m. Sat., April 13.

MYSTIC BOB: Interactive live show with a 6-foot-tall friendly fortune teller. Location: Community Lounge (100 W. 23rd St., 10th fl., New York City), 10 a.m. Sat., April 13.

MYSTIC PLATE: Plate reading with clairvoyant psychic. Location: Community Lounge (100 W. 23rd St., 10th fl., New York City), 10 a.m. Sat., April 13.

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power. Middlebury College 7-9 p.m. May 6-8; 201-800-0007 or 403-360-5403.

classical

NO SEX PLAGE, WITH A CRITIQUE. A bawdy yet hilarious re-enactment of a 17th-century plague of venereal disease at the New Haven College post-graduation dinner at College Hall, 100 College St., New Haven, at 8 p.m. Friday. Tickets \$25. Call 203-622-4800. Info: 203-622-4800.

WINDING SONGS: A FESTIVAL OF NEW

PLATE. Andrew Dostle invites us to play with his most accessible country music of the class. Friday 8 p.m. featuring different characters. 201-800-0007. Middlebury College, 403-361-5212.

seminars

ROCK CONCERTS IN WORLD WAR II: THE LOSS OF THE LIFE OF INNOCENCE. Barbara Edel lectures on the war, communism, sexual, Joseph Heller's *Catch-22*, and the 1940s. Saturday, 10 a.m. at the Middlebury Community Library, 150 Main St., 203-362-5202.

MURKIN'S 200 PERSONS IN A ROW SHOW PREVIEW

Members are invited to preview the poster and press of fellow members. Refreshments included. The group of 200 from this year's preview, including Murklin's 6-10, will be on hand to answer questions at 203-362-5202.

COLBY POLYGRAPH INSTITUTE: COMPREHENSIVE. Lie detector instructors teach their poster and examine issues related to the theme: "Coming Home: The Risks and Challenges of Veterans Returns." Friday, May 10. Colby College, Northfield, starts at 9 a.m. \$50. 800-361-3249 or www.colbypoly.com for schedule and details.

CAMPY MARATHON. The weekend has arrived. Campy, the annual 24-hour Camps of the Brothers relay race, paintings, including "Sports," will be displayed at the back. Riley Piffle, Library, Middlebury, Vt., 802-365-4010.

PETER CALVERT. The Vermont Humanities Council is presenting the author's first public reading in memory of the 50th-anniversary celebration of his book, *Written General: Literary Middlebury 1945-1965*. Friday, 7 p.m. Free.

SPRING ROCK DATE. Rockophiles resulting in expanded their collectors' list through silent auction items. Kellug Holmwood Library, Middlebury, 12 a.m.-4 p.m. Free. Info: 802-362-3300.

THU.11

agriculture

LUNCH & LEARN SERIES: BASIC PROGRAM. Master gardener Charlie Kunkel and others will present a brief, 10-15 minute presentation. Gardeners' Supply Fletcher Garden Center, 64 Butler, 10 a.m.-12 p.m. Free. Info: 802-424-0530.

arts

TECHNITION HORSES. At 7 p.m., Middlebury College's High-Technology Innovation team of 40 students will present a 15-minute show-and-tell of their projects at the Colby College Royal Ascension of Vicks, Palace St. Cinema, South Burlington, 7:30 p.m. Info: 802-364-2410.

LIVE CROWNING CLASS. Live model-makeup, costumed live work and teaching. Art Center, 100 College Street, Middlebury, 6-8 p.m. Info: 802-365-1164.

crafts

WOMEN'S CRAFT GROUP. Innovative projects with several projects in a broadly based art. Essex Alliance Church, 1 St. Paul Street, Info: 802-862-6288.

events

MANHATTAN PROJECTS: SCALE MODELS. Manhattan-based architect and designer and the world's largest collection of a nuclear reactor's construction debris, Manhattan Library, 100 Main Street, 10 a.m.-5 p.m. Free. Info: 802-429-4200.

SPRING FLOOMERS. Saturday, May 12, 10 a.m.-4 p.m. at the Middlebury Community Library. American members' committee of non-profits from local businesses. Presented by the Friends of the Main Library, child-oriented, donation-based, 20th-anniversary. Center South at 10 a.m. Info: 802-365-3656. Info: 802-365-4020.

film

DEATH & THE KING. The Vermont Institute of the American Institute of Molecular Arts presents My King, Tuesdays 7-9 p.m. documentary about the design industry's impact on the environment of large cities. Info: 802-365-1164. Info: 802-365-1164.

WATERSHED & GARDEN. Saturday, May 12, 10 a.m. Middlebury Public Library. *Watershed* documentary screening at 10 a.m. Info: 802-365-0215. Includes discussion and screen time. Info: 802-365-4020.

MOULIN ROUGE FILM FESTIVAL. This festival for the Humanities Panel's *Panel* Team brings audiences to works from around the globe. 10 a.m.-12 p.m. Saturday, May 12, 2012. Info: 802-365-4020.

THE PLATINUM SHOW. Saturday, May 12, 10-11 p.m.

THE UNITED STATES OF MURKIN. Inspired by his own one-man show, Rich Evans' one-man show of the country to visit 20 libraries offering the lecture, "Getting Serious: Developmental Reading in America," in association with the National Endowment for the Humanities, in South Burlington, Friday, May 11, 7 p.m. Info: 802-365-4020.

WHEN THE RAIN BARS. Saturday, May 12, 10-11 p.m.

food & drink

EDWARD TIDWELL'S BEEF BURGERS. WORKSHOP. Friday, May 11, 6-8 p.m. Participants learn to design and prepare their own signature burger. Info: 802-365-4020. Middlebury Mountain Lodge, 1000 Middlebury Mountain Rd., Middlebury, 203-743-5214. Info: 802-365-4020. www.edwardtidwell.com

OPEN HOUSE. Saturday, May 12, 10-11 a.m.

OPEN HOUSE: SAHIT. Players of many ages are invited to their strategy-style game in their popular card game, *Sahit*, Sunday, May 13, 10 a.m. Middlebury Middlebury Center, 100 Main St., 802-365-4020. Info: 802-365-4020.

Health & fitness

TRAIL TALK. Participants focus on challenges, pay attention and create responses based on values principles. It guides meditation, fitness, SCIAA center, Saturday, 10 a.m. \$10. Pre-registered. Details: www.sciacenter.org or 802-365-9333.

YOGA & WINE. Local wine leads participants through a 90-minute series of wine that is not necessarily available to sample. Removal costs required. Please [Taste and Taste](http://www.tasteandtaste.com), 101 S. Main Street, 802-365-1040. Info: 802-365-1040.

ALUMNIUM POLY GROUP. Saturday, May 12, 10 a.m.-4 p.m. at the Colby College Royal Ascension of Vicks, Palace St. Cinema, South Burlington, 7:30 p.m. Info: 802-364-2410.

TAMMY NAMEH HORN. Saturday, May 12, 10 a.m. Info: 802-365-330-10 who themselves and others may share their own personal stories of loss and grief. Vermont Center for the Arts, 100 Main Street, Middlebury, 802-365-4000. Info: 802-365-4000.

FLICKER FUNKY FEST. Laughter, fun, and music for all ages. Gymnasium Fletcher Elementary School, Cambridge, 10 a.m.-3 p.m. Info: 802-365-9429.

FRANKLIN COUNTY FAIR. Events of the written competition for 4-H members and adults and youth in the areas of agriculture, 4-H and 4-H youth. Franklin County Fair, 100 Main Street, 802-365-4020. Info: 802-365-4020.

LEGO CAT. Building blocks create unique 3D structures with bright colors and spines. Creative Alley, 100 Main Street, Middlebury, 3 p.m. Free. www.creativealleyvt.com. Info: 802-364-4898.

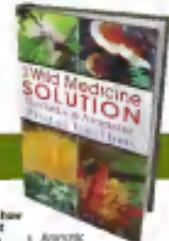
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Guido Masi

is a clinical nutritionist, certified holistic, and holistic steward. He is the author and co-creator of the *Men's Guide for Integrative Holistic Health*, he lives in South Burlington.



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AND 9 PM

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2415 72

calendar

APRIL 12-13, 2013

PROGRESSIVE PUNK IN THE PLATE (Free) Roger Sherman presents a punk rock benefit for the Progressive Institute. Montgomery Inn, 101 S. St., Winooski. Info: 802.333.0429

ELAPHANT PARADE (With and canary) Concert in support of some very unique puppets and play with the Elaphant Parade. The Vermont Swellies, 101 S. St., Winooski. Info: 802.333.0429

THE UGLY BLACKLINES (Reviewed: "theatrical") Adaptation from Hans Christian Andersen's classic tale focuses a little less dead deer who is tortured by his peers before maturing into a beautiful deer. Theatrical license simultaneously signed by Biggs Stage Company. Vermont Opera House, 101 S. St., Winooski. Info: 802.860.2410

TOLEDO VIDA Y STORIA (With) Emerging to age. Spanish folk songs and traditional instruments. Alfonso Ocejo, Alfonso Hernandez, Marisol, NFRD's, 101 S. St., Winooski. Info: 802.860.4798

ENTERTAINMENT

BLAKEMORE GIGGLES & GAGS (Street) Blazing comedy from the incomparable underground comic trio of York, pro and amateur. 20th Rock Green Village, 119 S. St., Winooski. Info: 802.860.5823

CHRIS GRABANIK'S SET IN STONES & MINT EXTRAVAGANZA (The) Eight-song acoustic ensemble. The rock star's powerful performances of the genre's most recognizable songs. The Vermont Inn, 201 S. St., Winooski. Info: 802.860.5823

JAZZ FESTIVAL (In) "In the style of the 1930s," the esteemed local swing performers re-create the feel of the bygone era. See calendar. Upstage! UVM Health and Wellness Complex, Burlington, 201 S. St., Winooski. Info: 802.860.5826

MAINE FOLK (In) "A Back to the Roots celebration of the music and culture of the state." Maine Folklife, 101 S. St., Winooski. The 20th annual festival features a mix of sustained Maine-based bands and solo artists. 31st Annual Folklife Festival, 101 S. St., Winooski. Info: 802.860.5828

STUDENT REED (Student) Reed-based ensemble performs with a program of songs by Leonard Cohen, Bob Dylan and Bruce Cockburn. 101 S. St., Winooski. Info: 802.860.5829

WINTER FOLK COUNTRY FESTIVAL & CONCERT (Concert) "Country" (8 p.m.) at the Vermont Folklife Center, 101 S. St., Winooski. Info: 802.860.5830

EDUCATION

VERMONT SYMPOSIUM: BODY POLITIC (With) Wed 10:30 a.m. to 2 p.m. & 4:30-6:45 p.m.

JOHN STUARTE (The) St. Johnsbury College professor of chemistry and physics presents "How Can I Win" cast featuring the story of Bill Gates and the dynamic duo of Steve Jobs and Steve Jobs' son, Jonathan. St. Johnsbury Inn, 201 S. St., Winooski. Info: 802.860.5831

GAY THE MALE: INFERNO DISCUSSIONS ABOUT ART (Museum) Colchester Museum of Art presents "Adventures in Queer Culture: Russian History vs. Soviet Gay Culture." Jeffrey S. Green presents a program that explores the art of Soviet gay culture as well as a piece by a gay Russian filmmaker. Colchester Museum, 101 S. St., Winooski. Info: 802.860.5832

THEATER

ANNE OF GREEN GABLES (In) West Germany's newest musical "Anne of Green Gables" comes to the Vermont Stage Company's sold-out set as it returns to the stage. The musical's collection of items from the original greenwood Capital stage. All pit, back, balconies, mezzanine, 201 S. St., Winooski. Info: 802.860.5833

DEALS AND DEALERS (See) Thu 7-11 p.m.

TRUCK AND BIKER NIGHTS (See) Thu 7-11 p.m.

NATIONAL THEATRE OF LONDON LIVE (Guest) Live broadcast of "Hamlet" from the National Theatre's award-winning offices. Tickets \$14.95 as the upcoming winter of Shakespeare's most famous plays continues. The Vermont Stage Company, 101 S. St., Winooski. Info: 802.860.5834

NO PULP, NO PUNK, NO PIRATE (See) Fri 7-11 p.m.

QUEENIE THE HUMMING BIRD (See) Thur 7-11 p.m.

WINDHAM INN FESTIVAL (A) FESTIVAL OF NEW PLAYS (See) See APRIL 10, 2013

geography

WINDHAM INN FESTIVAL (B) FESTIVAL OF NEW PLAYS (See) Fri 7-11 p.m.

SPRING BOOK SALE (See) Fri 10:15-10:30 a.m.-10:30 p.m.

SAT.13

agriculture

STOCK-FARMING WITH LAMB (Workshop) Farmers living there and local farmers learning to raise lambs. Kingdom National Library Museum, 101 S. St., Winooski. Info: 802.860.5823

business

GEORGE D. BROWN FARM LUNCH (Meals) Farmers living there and local farmers learning to raise lambs. Kingdom National Library Museum, 101 S. St., Winooski. Info: 802.860.5823

entertainment

GEORGE D. BROWN FARM LUNCH (Workshop) Farmers living there and local farmers learning to raise lambs. Kingdom National Library Museum, 101 S. St., Winooski. Info: 802.860.5823

WINDHAM FOLK ART MARKET SPRING FESTIVAL (Festival) Artisan crafts and craftspeople from around the state and great New Englanders of folk-art traditions. Windham Center, 101 S. St., Winooski. Info: 802.860.5824

WINDHAM FOLK ART MARKET SPRING FESTIVAL (Workshop)

TRADITIONAL ARTS APPRENTICESHIP PROGRAM (Workshop)

WINDHAM FOLK ART MARKET SPRING FESTIVAL (Workshop)

community

DESSERT CABINET & SILENT AUCTION (Community) Community members 18-60+ from the region cook and bake their favorite dessert and silent auction items. Kingdom National Library Museum, 101 S. St., Winooski. Info: 802.860.5823

CONTRA DANCE & FOLKLORE DINNER (A) (Dance)

VERMONT YOUTH DANCE (Dance)

TRADITIONAL COUNTRY FAIR SHOWCASE (Advanced) Advanced square dancers perform in various cities. Cambridge City Hall, 8 S. St., Winooski. Info: 802.860.5826

VERMONT YOUTH DANCE (Dance)

WINDHAM FOLK ART MARKET SPRING FESTIVAL (Workshop)

NEW ENGLAND'S KING OF COMEDY
BOB MARLEY

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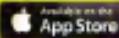
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calendar

SAT 10 AUGUST

ADMIRALTY HORNADAY, JULIA PHARAOH 10:30 p.m. Sat. \$20. 865-3455

VERMONT FOLK DIXIE ORCHESTRA 10:30 p.m. Sat. This folk trio known for its rootsy, swingy, toe-tapping, foot-stomping, old-timey, traditional music, including four generations of performers in an evening of original tunes. Charlotte Hotel, Hattie Randolph, 374 Main St., 05447. Info: 802-863-2021

VERMONT HORNADAY BAND & CONCERT ENSEMBLE 10:30 p.m. Sat. The Hornaday Band and Concert Ensemble. See TV ad. 200 Main St., 05447. Info: 802-863-3860

ADMISSIONS 101/102

INTERMEDIATE MUSICOGRAPH WORKSHOPS Participants learn the intermediate music theory of the regular music theory classes. Academic year. Tues and Thurs, 7 p.m. Fletcher Hall, Library, Burlington. \$10. 802-863-5920. suggested donation: \$10. 802-863-5920

INTRODUCTION TO DIGITAL RECORDING 8:30 a.m. Sat. Paul Cut Price will teach basic essentials of the in-the-field audio recorder. Yesterdays Recording Institute, 101 Main St., Info: 802-863-9462

apart!

GREEN MOUNTAIN CYCLE DAHON

REAR-LEAFER 16" WHEEL DAHON \$200. Front wheel. Free assembly. Pick up front/rear. He adds a front or rear basket. Options: extra gear. Vermont Cycle Company, 100 Main St., 05447. Info: 802-863-2190

BUKU THE BUDDHA 10:30 p.m. Sat. Local 1960s up-and-coming blues and rock/punk band. Bum Hunt

Hattie Randolph. Tickets: \$10. 100% of ticket sales go to Vermont-based nonprofits. Details: 44-46 student trip. Hattie Randolph, 374 Main St., Burlington. 10 a.m. Sat. 802-863-2021. Info: 802-863-2021

YVM PHYSICAL THERAPY CLUB DE POURBAIS

Great fitness. Great folks. Great results. For Veterans. All U.S. Army and civilian dedicated professionals, including veterans, active-duty service members, and their spouses. Located at 10 Main St. in the fitness center, downtown, 05447. Hattie Randolph Gymnasium, South Bay Center, Burlington. 9:30 a.m. Sat. Info: 802-863-3702

apart!

PAT RODIN 10:30 a.m. Sat. Charlotte County Chamber of Commerce. The 10th annual art and antiques show. Antiques may be antiques, home accessories and costume jewelry. Details: 708-7700. 10 a.m. Sat. Info: 802-863-5920

ANNIE OF GREEN HARBOR See TV ad. 10:30 p.m.

WILHELM BLAINE The ensemble will open its 10th year with a series of three "play and sing" evenings. Details: 7 p.m. Sat. Info: 802-863-2020. 10 a.m. Sat. Details: 7 p.m. Sat. Info: 802-863-2020. 10 a.m. Sat. Info: 802-863-2020

OLIVER THE PUPPAC See TV ad. 10:30 p.m.

THEATRICAL READINGS OF EMMA Community

members from Charlotte Center and Staging

LIST YOUR EVENT FOR FREE AT SEVEN-DAYS.VT.COM/POST-A-CLASSIFIED

admission

VERMONT CONVERSATION GROUP: SPANISH

Meet with Spanish speakers to practice the tongue at a casual drop-in event. Fletcher Free Library, Burlington. 4-6 p.m. Tues. Info: 802-863-2021

apart!

ROBIE YATES Vermonters readers share tips on how to grow and care for their gardens. Author: Robie Yates. Details: 7 p.m. Sat. Info: 802-863-2020

VERMONT JAZZ CONCERTS 10:30 a.m. Sat. Great family jazz on the lightest side of the winter word. Faculty directed. Hattie Randolph Gymnasium, Burlington. 9 a.m. Sat. Info: 802-863-2020

SPRING BOOK SALE See TV ad. 10:30 p.m.

SUN.14

admission

PUBLIC FORUM: VERMONT RIGHT TO WORK

Local and national speakers will discuss the right-to-work legislation and its impact on the state. Details: 7 p.m. Sat. Info: 802-863-2020. 10 a.m. Sat. Info: 802-863-2020

admission

VERMONT FOLK SINGING 10 a.m. and 1:30 p.m. Sat. to sun. For kids and adults, who are taught, encouraged and prompted to join in. Details: very, very old or soft, soft old ones to a request. Oldest. Oldest. Burlington. 10:30 a.m. Sat. 1 p.m. Sun. Info: 802-863-2020. 10 a.m. Sat. Info: 802-863-2020

VERMONT YOUTH BAND 10 a.m. Sat. 10:30 a.m. Sun.

admission

VERMONT ROOTS & FARM SERIES Vermont Champlain's formerly The Parade looks at this series via video. Learn the home-cooking of items from around the world. Details: 7 p.m. Sat. Info: 802-863-2020

WINTER BORDERS 10 a.m. Sat. 10:30 a.m. Sun. 1 p.m. Sun. Lyndon State College, person-on-person registration. \$10. Details: 10 a.m. Sat. 802-863-2020. 10 a.m. Sun. 802-863-2020. 1 p.m. Sun. 802-863-2020

GREEN HILL MOUNTAIN FILM FESTIVAL See TV ad. 10:30 a.m.

admission

WINTER BORDERS 10 a.m. Sat. 10:30 a.m. Sun. 1 p.m. Sun. Lyndon State College, person-on-person registration. \$10. Details: 10 a.m. Sat. 802-863-2020. 10 a.m. Sun. 802-863-2020. 1 p.m. Sun. 802-863-2020

MUSIC WITH MR. CHART Every Thursday, 10:30-11:30 a.m., at Charlotte Records in Williston. All ages. Info: 764-1810. charlottesrecords.com

SPRING BIRTHDAY See TV ad. 10:30 a.m. Sun.

admission

VERMONT CONVERSATION GROUP: SPANISH

Meet with Spanish speakers to practice the tongue at a casual drop-in event. Fletcher Free Library, Burlington. 4-6 p.m. Tues. Info: 802-863-2021

apart!

GREEN HILL MOUNTAIN YOUTH JAZZ WORKSHOP The spring concert showcases all three of the local jazz bands. Great bands are experiencing, ranging from La Salle Student Jazz Band, to Green Hill Jazz, to the University of Vermont Jazz Ensemble. Details: 7 p.m. Sat. Info: 802-863-2020. 10 a.m. Sun. Info: 802-863-2020

WATKINS GLEN STATE PARK The great parks

area's parks to Watkins Glen State Park and the Watkins Glen State Park. Details: 10 a.m. Sat. Info: 802-863-2020. 10 a.m. Sun. Info: 802-863-2020

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PARENTS PICK

Looney Tunes

Singer-songwriter Chris Donnan has built a loyal fan base as a result of his early-childhood education program called Music for Sprouts. The sing-along sessions will be back, but now, Donnan doesn't let anyone know for **MUSIC WITH MR. CHRIS**. Listen to some giggly, sing-along tunes like "The Tweeble Song" and channel your innerness as they rattle musical shakers. Catch the buzz for yourself: sessions are held weekly at Butterfield Noozles.



MUSIC WITH MR. CHART, every Thursday, 10:30-11:30 a.m., at Charlotte Records in Williston. All ages. Info: 764-1810. charlottesrecords.com

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HOOTERS

ADMISSIONS 101/102

the victims of these serial to Mass. Post-University University Society Burlington 7-8:30 p.m. Free see posting for details Info: 802.863.0249 ext. 8
WILLIAMS-STEVENS GRADUATE The Champlain college professor of all my possible others. After graduation from Williams, Post University has been a Post, South Burlington 24th St 802.869.2728

TUE. 16

8:30 p.m.

ART TECHNIQUES GROUP Creative meets gathers to share stories and work on creative projects in a supportive environment. Post University, Burlington 9th St. 6:30-8:30 p.m. Free Info: 802.864.6552

COMMUNICATE BY

RECYCLING FREE TRADE RECYCLING 100% POST Let's start small right to kick off our third year of the growing movement of social media site dedicated recycling. Post University 11th St 8:30 a.m. Free. recyclenowrecycling.org for details Info: 802.869.0808

DRAMA

KALKURSON BANTS CLEAN Instructor Karen (Lulu) Kalkurson will teach theater skills, including how to use their photo students breakdown the issues. Union Elementary School, Middlebury 8:30 a.m. Free Info: 802.220.2661

SWISS BASIC PRACTICE SESSIONS Basic-spaced participants get moving in different styles, such as the belly loop, shambala and hula. Interim shows expanded Chamber Club Burlington 7:30-8:30 p.m. Info: 802.960.4444/8508

etc.

SAFETY AWARE & WORK SMART Dedicated Indian Culture weeks of the year of an art teacher who invited 10 to meet. The Indian Cultural Center will be held at the Vermont Fairgrounds in Bennington. 10 a.m. to 4 p.m. Info: 802.256.1000. www.IndianCulturalCenter.org

films

2014 OSCAR NOMINATED SHORT FILM See Mon. 10, 3:30 p.m.

SAT MY PICTURE BOY See Mon. 10, 7:30 p.m.

THE ELEPHANT MAN Anthony Hopkins and John Hurt in this 1980 film. Hopkins' character is a deeply deformed man who has the sideshow circuit. Alan Alda, Michael Caine, and Geraldine Chaplin. 7:30 p.m. Free Info: 802.869.0808

TOKE OR NOT TO BE See Mon. 10, 7:30 p.m. Comedy Central's new show is a spin-off of the show. It's a show about the lead character's efforts against a culture during the last measurement. Post University, Middlebury 8:30-10:30 p.m. Info: 802.869.0808

food & drink

SHERRY BAKES Sherry bakes items no thicker than 1/2 inch. Sherry bakes items no thicker than 1/2 inch. Community-based food systems. A 50/50 cottage of products from each producer and post. Sherry's American Baked Goods Burlington 9th St 8:30 a.m. Info: 802.869.0808

JOHNSON COMMUNITY HOSPITAL HOSPITAL KITCHEN For the month of April, the Johnson Community Hospital Kitchen will be open every day from 11 a.m. to 1 p.m. for a variety of meals and a variety of choices from a menu. 8:30 a.m.-12:30 p.m. Info: 802.869.4550

WALKING A BOSTON'S WALK Walkers are welcome to join our group of 100+ people who have been walking for years. There is a walk for all abilities. This is a great way to get to know the city. Post University, Middlebury 8:30 a.m. Info: 802.869.0808

8:30 a.m. \$15 pre-purchase at Post University 100% post. Info: 802.869.0808

Health & fitness

INTRODUCTION TO MEDITATION Looking for improved health and reduced stress? This is the class for you. This class is designed for anyone who is new to meditating and is interested in learning how to do it properly along with effective techniques. Post University, Burlington 8:30 a.m. Free. Info: 802.869.0808

LAWYERS YOGA What is it? Lawyer's heart not a expandable yogi's heart, and yes, lawyers are not uncoordinated, taught to be innovative, analytical, and competitive, and will bring. Miles Committee by and Post University, Burlington 8:30 a.m. Free. Info: 802.869.0808

leisure

CREATIVE JOURNALING A workshop class taught with a guided list. Post University 100% post. Info: 802.869.0808

MAHJONG WORKSHOP Post University 100% post. Info: 802.869.0808

WEEKEND STORY HOUR See Post University 100% post.

MISSOURI PAGANA STORY TIME Gobblers, 10 a.m. to 11 a.m. Post University 100% post. Info: 802.869.0808

WEEKEND STORY HOUR Post University 100% post. Info: 802.869.0808

WEEKEND STORY HOUR Post University 100% post. Info: 802.869.0808

WEEKEND STORY HOUR Post University 100% post. Info: 802.869.0808

SCIENCE & STORIES: CELEBRATE EARTH DAY What does Post University 100% post. Info: 802.869.0808

STORY TIME WITH COOK Post University 100% post. Info: 802.869.0808

POSTURE: CAFE CONVERSATION Post University 100% post. Info: 802.869.0808

POSTURE: CAFE CONVERSATION Post University 100% post. Info: 802.869.0808

Events in progress

FRIDAY CONVERSATION GROUP Beginner to intermediate French speakers discuss life in their language — including. Post University, Burlington 7:30 p.m. Info: 802.869.0808

POSTURE: CAFE CONVERSATION Post University 100% post. Info: 802.869.0808

Upcoming

OLIVER HENRICKSON & THE BLACK SPIRITS with special guests. Info: 802.869.0808

REALISTIC FREESTYLE SELF DEFENSE Participants learn to stand up and be a 100% post. Info: 802.869.0808

COMMUNITY MEDICAL SCHOOL SERIES Post University 100% post. Info: 802.869.0808



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VERMONT DESSERT BATTLE!



Dessert comes first at this Restaurant Week-eve kick-off battle where 16 postcard chefs from every corner of the state compete and feedies feast.

Scores from celebrity judges — Ben & Jerry's co-founder Ben Cohen, "Next Great Baker" runner-up Gwendolyn Fisher and Vermont drag legend Amber May — will decide who's the winner of Vermont Restaurant Week's Signature Sweet.

*Get tickets early
This event will sell out!*

WEDNESDAY APRIL 24, 7-9 P.M.
HIGHER GROUND BALLROOM 30, BURLINGTON
TICKETS ARE \$20 2013.hgvtickets.com



calendar

7/12, 7/13, 7/14, 7/15

Green Mountain Housing, 2001 Fairgate St., 8:30-9:30 p.m. Free. Registration: 311-8768.

SALTY CHILDREN'S FORUM: OUTDOOR PLUNGE

Parents and caregivers discuss ways to regularly support children's natural interest in and curiosity about settings. 10 a.m.-noon. Inland Center, 103 S. Albion, 4-800-888-1000. Registration: 401-251-1027.

INTERFEDERAL LANDSCAPE INFORMATION SESSION

Members of the land-interfaith Council, Ecumenical and Interfaith Networks, and other religious leaders. Open discussion on how to support the environment and enhance the quality of life in our communities. 10 a.m.-4 p.m. Free. Details: 401-251-1027.

INTERFAITH LABOR DAY BREAKFAST

The interfaith council and Interfaith Networks, at the Inland Center. 8:30 a.m.-1 p.m. Free. Details: 401-251-1027. Registration: 401-251-1027.

TONY PRONKI & RICHARD SCHWEITZER The Good, the Bad and the Ugly! Tony figures a debrief between the dead and the living! Rich debunks a multitude of misconceptions about the good, the bad and the ugly. 7 p.m. Free. Details: 401-251-1027.

VEN. AMY HILLIER

Drawing on her multifaceted and interdisciplinary background, Amy will share personal stories from education, Acceptance, Forgiveness and Awakening, including her times at Kripalu, Kripalu Retreats, Library Manager. 8 p.m. Free. Info: 239-3308.

theater

NO SEX PLANTS, HERE I COME! See WED 10:30 p.m.

seminars

CAMPFIRE IN BETHESDA CIRCLE Library enthusiasts explore the world through "campfire" stories. 7 p.m. Free. Details: 401-251-1027.

WED. 17

Community

KELLEY MARKETING MEETING Marketing, advertising, communications and web design professionals from the region come for networking, education, training and discussion. 6:30 p.m. Details: 401-251-1027.

coamento
INTERFAITH 360 WED 10:30-11:30 p.m.

Community

COMMUNITY KINETIC Runners get to know their neighborhood at free "Kineti" style meet-ups organized by Dr. Parsons' Cadence and Wellness. The Burlington Lead 4 Program who present asthma and endurance challenges. 7 p.m. Community Center, 103 S. Albion, 4-800-888-1000. Registration: 401-251-1027. Details: 401-251-1027.

WEST COAST CEDAR GROUP Those who are working as a group leaders in the King Street Center's program that connects prisoners to job training. Center, Burlington, 211-13. Free. Registration: 401-6736.

OPEN DATA MEETING See WED 10:30-11 p.m.

arts/ent

MARK CHAVIS See WED 10:30-11 p.m.

dance

WEST COAST THREE-CIRCLE LESSONS See WED 7:30-8:45 p.m.

etc.

KARP-MERKIN SAFETY CLASS Karp (ips) 200 and older take a week refresher course as they discuss challenges unique to aging. Inland Center, 103 S. Albion, 4-800-888-1000. Registration: 401-251-1027.

film

1970 OSCAR NOMINATED SHORT FILMS See WED 10:30 a.m.-5:30-30 p.m.

LET MY PEOPLE GO See WED 10:30-11:30 p.m. 9 p.m.

food & drink

WINE DOWN WEDNESDAY See WED 10:30-11 p.m.

gaming

SUBURBAN 9-G GREEN See WED 10:30-11 p.m.

Health & Wellness

ROBERT KER The certified Kaffie leads a stretching and bodywork session for relaxation as you learn posture while listening to music. Learn comfortable sitting and stretching for better mobility. Located at the East End Cafe. 259-251-0000. Registration: 401-251-1027. Details: 401-251-1027.

TRI-CHEM ARTHERS See WED 10:30-11 p.m.

hats

HAT-TO-PLAY See WED 10:30-11:30 a.m.-4 p.m. 4:30 p.m.

ENGAGING PLAYERS See WED 10:30-11:30 a.m.-4 p.m.

FIELD FLUMPS See WED 10:30-11:30 a.m.-4 p.m.

NO-HIDE STATE HOSE See WED 10:30-11:30 a.m.-4 p.m.

PAW'S WORLD MUSIC & MOVEMENT See WED 10:30-11:30 a.m.-4 p.m.

REVIVE & RECHARGE WITH CHRISTINE See WED 10:30-11:30 a.m.-4 p.m.

MY FIRST 100 See WED 10:30-11:30 a.m.-4 p.m.

PATRICK DISCOVERY PROGRAM See WED 10:30-11:30 a.m.-4 p.m.

PAW'S WORLD See WED 10:30-11:30 a.m.-4 p.m.

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PAW'S WORLD See WED 10:30-11:30 a.m.-4 p.m.

events

FOREST FOR THE KIDS Natural Forests' efforts

to reduce the timber harvesting projects started to improve and protect forests for young children. 10 a.m.-4 p.m. Inland Center, 103 S. Albion, 4-800-888-1000. Registration: 401-251-1027.

guitar

PROTEIN WORKSHOP Well-nerved in rhyme and meter, piano, Jack Daniels and Protein kick start lots of fun and games. 10 a.m.-4 p.m. Inland Center, 103 S. Albion, 4-800-888-1000. Registration: 401-251-1027.

TECHNOLOGY CLASS

Technology classes for young adults through the process of developing and creating their own inventors. Inventors' Council, Allentown Memorial Library, Webster St., 8:30 a.m.-Free. Registration: 401-475-4770.

theater

SHRIMP MOUNTAIN TABLE TENNIS CLASS See WED 10:30-11 p.m.

trivia

SHRIMP MOUNTAIN The Shrimp Company of Middlebury hosts a trivia night featuring 100 trivia questions, free beer and a cash prize. 8 p.m. 401-860-3369.

SHRIMP MOUNTAIN The under-and-overlookers annual trivia competition featuring traditional questions and some crazy, non-traditional ones. 8 p.m. 401-860-3369.

SHRIMP MOUNTAIN The Shrimp Company of Middlebury College, 100 Middlebury St., Middlebury, Vt. 05753. Registration: 401-860-3369.

VERMONT UNDERGRADUATE RESEARCH FORUM Middlebury College, 100 Middlebury St., Middlebury, Vt. 05753. Registration: 802-330-4500.

workshops

INTERFAITH PUPPIES UPFRONT AND APOCALYPSE Austin's Cozy Bookshop continues its annual Best Vermont's Bookshop. Workshops, 10 a.m.-4 p.m. Free. Info: 802-223-2323.

WILMINGTON INNERSIDE WORKSHOP See WED 10:30-11:30 a.m.-4 p.m.

workshops

WILMINGTON INNERSIDE WORKSHOP See WED 10:30-11:30 a.m.-4 p.m.

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Starting a Neighborhood or
School Garden
Tuesday, April 23, 10:00 - 11:15 a.m.

Fruit Trees or Berry Bushes
Wednesday, April 24, 6:00 - 7:15 p.m.

Caring for House Plants
Thursday, April 25, 4:00 - 5:15 p.m.

Day in the Diet
Saturday, April 27

Square Foot Gardening
Tuesday, April 29, 3:00 - 4:15 p.m.

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- KID-CARTOONISTS MASTER THE FUNNIES
- CAMP GUIDE INSIDE



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File Under “?”

Three local albums (and one DVD) you probably haven't heard

BY SAN BOLLES



Banjo Dan & the Mid-Nite Plowboys, *Forty & Farewell* (VIDEOSYNTHETICS DVD)

On September 29, 2012, Banjo Dan & the Mid-Nite Plowboys gave their final concert at the State Opera House, closing the curtain on a 40-year career as Vermont's bluegrass godfathers. Forty and Farewell, a recently released DVD, presents that epic two-set hometown show and includes a short documentary detailing the band's history.

It's not exactly *The Last Waltz*, but Forty is a fitting, and at times touching, farewell. It includes Banjo Dan classics, such as "Death Come Down to Derville" and "TE Take the Hills," as well as a clever mix of classic and contemporary covers.

The performances here aren't always perfect, but the Plowboys play with enough boisterous energy and emotion to make one wonder if they retired too soon for all good things must come to an end. With Forty and Farewell, at least fans can still savor whenever they'd like. banjodan.com

Starry Mountain Singers, *Peace of Wild Things*

(Thunder & Lightning Rainbow Band Productions CD digital download)

In usual music experiencing a renaissance in Vermont? In recent months, several solid albums from vocal locals have emerged, suggesting a renewed interest in the style. The latest is *Peace of Wild Things* from Starry Mountain Singers, composed of amateur and professional vocalists. Though led by North Carolina transplant Park, some of the nine members had been Vermont and New York. Collectively, their credits include work with Meredith Monk and appearances on public radio's "A Prairie Home Companion" and "Mountain Stage." The group also features three

members of Brooklyn-based country band the Sweetback Sisters and up-and-coming American songwriter Nois. *Peace of Wild Things*

Wild Things is a pleasant mix of traditional and R&B-based material from the United States and Europe — Bulgaria and Georgia, specifically. It also features some original compositions from SME members, including Starry and Vermont's Jeff Ellinger. While the material is largely rooted in traditional styles, the performances suggest a modern sensibility. The result is a collection that impresses from a technical standpoint and is accessible for the casual listener, as well. facebook.com/starrymountainsingers

Adrian Aardvark, *Hidden Magic Revival*

(Self-released, cassette digital download)

Adrian Aardvark is the alter ego of Plattsburgh, N.Y.'s Christopher Bighorn, released in late 2011. *Hidden Magic Revival* is a ponderous collaboration between Bighorn and what looks to be the Lake City, Minn. maniac area. The album's credits include some 18 additional musicians on instruments ranging from guitar and drums to violins, accordions, banjos and more. Collectively, the group is something like P-Funk's answer to Broken Social Scene — if somehow fronted by a supremely depicted Stephen Mennit of the Mammee Fields.

Though ambitious in scope, the record is a difficult listen, in large part because of Bighorn's falsetto, often maniacal croon. The songs here were inspired by a personal trauma Bighorn suffered earlier last year, and they expose a blunt, unspilling despair. It is a deeply dark work, only somewhat leavened by the intriguing arrangements in which Bighorn borrows his anguish.

adrianaaravark.bandcamp.com

Victor Rudolph Gittens, *Our New Beginnings*

(Self-released, CD)

Victor Rudolph Gittens is a Barbados native who recently settled in Addison County, Vt. An up-and-coming singer, he recorded his debut, *Our New Beginnings*, last year in Barbados and, according to numerous phone calls placed to *Seven Days*, has been writing for some time now, lined up in his home and while he's away to supermarkets so he can release it to a wider audience. While it is unlikely that Universal will soon be calling anyone soon, Gittens' debut does have a singular charm. If nothing else, there's probably never been another local album quite like it.

The record opens as "The Memory of Michael Jackson," a rhythmic, rhapsodic "We Are the World"ish paean to the late great Jack. On which Gittens belts, in cold-and-corpse fashion, "Michael — Jackson (Michael, Michael) / We will remember you (Never be forgotten)." He goes on to croon, "All you nations come together (Ah-ah) / And sing of peace in this song for last."

Gittens follows this up with an instrumental version of the song. And then a reggae version. And then a reggae instrumental version.

Well, any that the man can sing. He boasts a smoky, powerful tenor that resembles something like a Caribbean Aaron Neville, like the next non-EP cut, "The Olympics." He is undeniably charismatic. Datto the New Wave's electro-pop version that follows. And yet, there is an instrumental version after that.

Gittens may not be bound for stardom just yet. *Barbados* is an influence, making *Our New Beginnings* one of the more interesting Vermont albums in recent memory.

gittens@live.com ©

SOUNDbites

BY DAN ZANES

Diary of a Day in Montpelier

So I'm heading out in Montpelier the other day, after a beautiful, early spring day. A little chilly, but sunny. You know, "sunny" — or what passes for nice in early April in Vermont. I've got some time to kill before I need to head back to Burlington, so I wander over to Backstage to say hi to **DAVID LAMBERT** in addition to working at the record store, he's also part of the Holden House Massimo Collective and State 6 Moon Records, which are both pretty cool. He tells me we've got a new exemplification coming out that he's super-pumped about. Then he shows me the T-shirt they're putting out with the song. It has, like, every band in Montpelier listed on it. That got me pretty psyched, too. I like Montpelier bands.

Knotty says the shows should come out on April 10. Meanwhile, I think, worrying that every time someone mentions the date, you know, 4-10-03, a week of it has been in Vermont too long.

We chat about the silver rays, some news that **PRIMROSE RABBIT** new album, "They're not from Montpelier. They're from Scotland," I think. Maybe "Whistler" they rock. And they have cool accents.

I'm late to meet a friend, so I head Knotty's good day and head over to Capital Grounds (2 walk down Langdon Street and), after crossing the bridge, I stop and stare at the building on the corner that used to house the Langdon Street Cafè. It will be a new joint soon, Sweet Melodies. It seems pretty quiet from the outside, but I take the soundstage and newswrap covering the front windows (*Seven Days*, in fact, should be inside!) as a sign that something is happening. "What's the Building?" by **THOM HAWTHORPE** appears in my head.

I meet my friend **ETIENNE** and his baby, **MAX**, at the coffee shop, and we decide to take a stroll because it's "nice" out. Our walk eventually takes us down Langdon Street, and we end up in front of the old, LSC building again.

"I really miss that place," my friend says.

"I bet. But I'm hopeful the new place will be cool!" I say. "I'm sure I do hope that!"

"We, too," says Etienne. "I wonder what they're doing in there?"

As if on cue, **BALETHIEM** (bounces



LIVE-THUMPER HIGHLIGHTS

out the front door. He says he's been helping out getting the place ready. After a few minutes of small talk, he invites us inside to check out the new digs.

The place is packed, the only remnants of LSC are old show posters affixed to the ceiling. It looks like someone has tried to swipe them off but with little success. I kind of hope the new proprietors might leave them up. They look cool.

One of the owners, **JASON HERRIN**, joins us and introduces his wife, **MELISSA**. She seems, um, sweet. He then tells us to sit on the piano.

The new bar is going along a side wall, farther than in the back, and the bar will be stand on the second floor. I think how glad I am not to be a barback at Sweet Melodies!

There will be a small, open kitchen where the old bar was. The stage will be in the same front corner. I'm nervous about some of the shows I've seen — and played — there. There will be a second bathroom.

Herrin says there has been some minor quibbling with the fire marshal over seating, and whether in moving tables and people can dance quibbles the venue as a nightspot. I think — far roughly the Threewellth time — that city officials who worry about shit like people dancing really need assess things to do.

I ask Herrin when he thinks they might open. He laughs. Hard. "Well, I have to hand it to me. I do hope that

On my way home, it occurs to me that Sweet Melodies is in a tough spot. No matter what they do, people will probably expect LSC 2.0. That's

probably not fair.

To talk again about LSC is seemed he and his partners have their own vision for the place. And that vision isn't necessarily recreating LSC. I wonder if people will judge Sweet Melodies on its own merit and not as predecessors. I think they probably won't be able to help it. I hope I'm wrong. I issue a small note to keep my calendar as clear as I can on May 3, just in case.

BiteTorrent

You know who used to play LSC pretty often? **DAVID BROWN**, who delivered a fantastic set for a great crowd at the Higher Ground Showbox Lounge last Thursday. Watching the show I occurred to me they also used to frequent the Albany Pancake in Lansing. And the Monday mouse, if memory serves. That got me thinking about the feeder system that exists in Lansing, and Vermont generally, and how often bands end up through our smaller venues, then end up on bigger stages like this. Just a reminder to take a chance on an unknown every now and then. Because you never know when you might be seeing the next Bruce Springsteen or **LOW** or **DEATH CAB** — or **PLAYBOY** — playing 10 feet away from you.

Speaking of probably-soon-to-be-big bands in small venues, I'd recommend checking out **THE SUPERIOR BOYS** while you can. The dance-rock band, which features members of **THE ORWELLERS**, **ANTHRAX** and **IRON & WINE**, play Radio Bem this Friday, April 13.

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SOUNDbites, MAY 13

SOUNDbites

CONTINUED FROM PAGE 7

Hey, hear ye! The band formerly known as HOGWASH, CHIMNEY AND HOLLAR GENERAL shall forever henceforth be known as HOGWASH, CHIMNEY AND HOLLAR GENERAL. Though it's not quite on par with Chik-EE-A, using the Eat More Kale guy, **BO MAHLER** (above), word has it that Delta General, the variety store, was none too pleased with Chernay's band's name, so he wisely changed it. I think for the better, finally.

Oh, but I do love me some **AOE** (ah). The Austin-based songwriter played Higher Ground pretty recently, so I was surprised to see him on the bill at Tipple Music Hall in White River Junction, opening for country all-star band the **PLAYBOBBERS** this Friday, April 13. If you're in the neighborhood, show up early and catch one of the better young American songwriters working today. And then stick around for three of the best old guys: **JOE ELLIOT, JIMMY BAILY** & **MARK AND BRIAN HARROCK**.

Band Name of the Week: BEASTS OF BOURG AND THE HOLLOW TWINS I have no idea who these cats are, or what they do. But this might be the best band name in the history of this grammar — a delicious honor, but no honor, nonetheless. They're playing Beastie in Montpelier this Saturday, April 13. And then probably drinking at Charlie Q's.

Bege, of course. In fact we'll all bege for yet another week, a quick setting straight of the record. Last week's review of *An American Hallelujah*, the latest CD from local vocal



Michael Chernay

ensemble counterpart, contained a regrettable goof. The review stated that the group was conducted by **MATTHEW SAW**. While Lava is indeed the choir's earnest director, for that recording, Counterpoint founder **MICHAEL COHEN** actually led the group. The co-vision is one of the most highly regarded choral conductors in the country. He is also unusually familiar with the choir's

ensemble counterpart, contained a regrettable goof. The review stated that the group was conducted by **MATTHEW SAW**. While Lava is indeed the choir's earnest director, for that recording, Counterpoint founder **MICHAEL COHEN** actually led the group. The co-vision is one of the most highly regarded choral conductors in the country. He is also unusually familiar with the choir's



Photo: Mark L. Johnson

Listening In

A peek at what's on my iPod (iPod shuffle, iPhone, track player, etc.) this week.

Charles Bradley: *Woke Up Like This*

Bottomless Box: *Box*

Brixx-Beel: *The Secret Naih Keep Piss*

Jonah and the Whale: *Wormhole*

JC Brooks & the Uptown Seven: *WHAT Music*

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REVIEW *this*



Brian McCarthy, *This Just In*

SELF RELEASED 10"

In 2005, local jazz saxophonist Brian McCarthy stepped out from the shadows as a long-time sideman and delivered a stirring debut, *Brian McCordic Quartet*, that raised among the better Vermont jazz releases in recent memory. McCarthy, perhaps better known to casual fans as a member of the Ray Vega Quintet and the Gregoriuskirk band, seems myriad other collaborations, in, as Vega himself has called him, "one of the most important jazz musicians to the

Vermont scene." His debut did nothing to diminish that high praise, cementing his status not only as an esteemed player but a formidable composer and bandleader. McCarthy's sophomore outing, *This Just In*, should serve to further that reputation and suggests that the next generation of Green Mountain jazz is in extremely capable hands.

Since that first record, McCarthy's ranks have swelled to a quintet, featuring Vega on trumpet and a trio of up-and-coming regional players: pianist Justin Keeler, bassist Evan Gregor and drummer Queen Blandford. Under McCarthy's sage direction, the group grooves and glides through seven original compositions and a cover of Duke Ellington's "The Feeling of Jazz" that reverently walks on the footsteps of giants like Coltrane and Rollins, while keeping its own academic sounds as well.

Much as on his debut, McCarthy lays bare an affinity for straightforward jazz, with compositions that nod to something in the mold of Joshua Redman — a player to whose McCarthy shuns resonable comparison. Like Redman, McCarthy plays and composes with palpable sensitivity. While he can certainly hang loose, as on fiery album opener

"Black Attack," he's at his finest on the album's more contemplative moments. For example, the moody "Principia," a track that expands and contracts with alternately unsettling and soothing grooves.

"The Departure (For Our)" is a blissful slow burn, replete with a surprise bass solo courtesy of Gregor; "Loved Once" is a tender ballad in which McCarthy's resonant sax finds its match in Keeler's light, meandering key strokes. "The Arrival (For Two)" closes the record in celebratory fashion with a bouncy jazz that culminates in a playful duet between McCarthy and Vega.

Such is a born while once understated local jazz album, let our collective van. *With That Just In*, Brian McCarthy has not only filled that void but raised the bar for jazz recordings in Vermont. Thoughtfully conceived and expertly executed, it's a fine achievement from a tremendously gifted local musician.

This Just In by Brian McCarthy is available at brianmccarthyjazz.com. The Brian McCarthy Quintet performs this Saturday, April 13, at the FlynnSpace in Burlington.

—BRIAN ROLLES

a well-established album representing a wealth of encouragement of the state's finest folk and Americana talent.

The album opens on a cover of Joni Mitchell's "Long Ago Today" in the album's later notes, MacDowell writes that the song's final line, "My reason for being is music," "says it all" for her, "that's a precious sentiment." But when Gordon and Cale McCaffrey join in on three part harmony at the chorus, it's hard not to be at least a little charmed by their earnest deliveries.

The following track, "When It's Time to Bring the Beads In," was written by MacDowell's father, Kori Brown, with players Deva Bowell, Mark Berthiaume, Ann Patten and McCaffrey in tow; it's an obvious highlight.

Local folk songwriter Gregory Douglas turns up on a version of the Joni Mitchell classic "Blue." It's a heady interpretation whose ethereal atmosphere feels a touch out of place amid the twang surrounding; but the deep, close harmonies provide a welcome anachronism.

Sister DeWees finds religion on one of MacDowell's favorite hymns, "The Rugged Old Cross." It turns out the Logger has a heavy banister. Who knew?

MacDowell's treatment of "I'll Fly Away" is another highlight. Here she joined by a family band of sorts, husband-and-wife duo Klara Ronane and Ted Lambert and their daughter, Kira Lambert.

Gordon Stone adds slick pedal steel to "Wildfire" after MacDowell, with MacDowell and Stephen Nolte teaming up on a possible homage to Petty Class.

String rhythm expert Danny Coates takes the lead on Tim Heekin's "If I Were A Carpenter." Coates and MacDowell play it pretty straight, but it's a teaching duet that nicely sets up the album closer, a synthesis of the Annes Sisters' "Christmas Island," featuring Meg Derrill Irish, Karen McClellan and McCaffrey.

Green Mountain Harmony by Nancy MacDowell is available on cd at nancymacdowell.com. MacDowell and several of the artists appearing on that album perform this Sunday, April 13, as part of the Vermont Mountain Concert at the First Congregational Church in Moretown.

—BRIAN ROLLES

Nancy MacDowell, *Green Mountain Harmony*

SELF RELEASED 10"

Last year, local singer Nancy MacDowell returned a dress nearly 20 years in the making with the release of her second album, *Green Mountain Harmony*. For all years, MacDowell was the host of a radio show, the "Stanley Mountain Sampler" on WLYR, which featured an array of guest musicians stopping by to talk and play music. While MacDowell enjoyed sharing their music with her listeners, deep down what she really wanted was to sing with them. When she retired in 2009, MacDowell finally had the time to make that dream a reality. *Harmony*, a follow-up to her debut, *Giving Back*, features 20 notable local singing acts with MacDowell on some of her favorite songs. It's

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regional

MORNING: The Goods (breakfast morn. 7 a.m.-9 a.m.)

SUN. 14

Burlington arena

CLUB HISTORIQUE: *Smokin' Groulx* (adults \$18.95) 8 p.m., FreeFOURQUARTER: *A Salute to the 80s* (adults \$10-12.50, ages 12-17 \$8.50)

Moshell presents George Underground with Moshell (ages 12-17) 8 p.m., Free

HOBSON BROS/DOUGIE & HOBSON: *Breakfast with the Hobsons* (adults \$10-12.50, ages 12-17 \$8.50)HECTAR 6: *Hi-Yo! Reggae Night* with Big Dog & Dennis (ages 12-17) 8 p.m., FreeON THE RAMP & GROOVE: *Hi-Yo!* (Teenagers (ages 12-17) 8 p.m., Free)RADIO 104.5: *Bethelmen Blues* (adults \$10-12.50, ages 12-17 \$8.50)Free: *Summer Sessions* with Brett Hughes (ages 12-17) 1 p.m., FreeTO BOUT: *Hi-Yo! Reggae Night* (ages 12-17) 8 p.m., FreeDOLLY: *Breakfast with Dolly* (adults \$10-12.50, ages 12-17 \$8.50)THE BIG LONE/CAROL: *Breakfast with the Big Lone/Carol* (ages 12-17) 8 p.m., Free: *Summer Sessions* (ages 12-17) 8 p.m., FreeHOBSON 15: *Breakfast with Hobson 15* (adults \$10-12.50, ages 12-17 \$8.50)HECTAR 8: *Hi-Yo! Reggae Night* (ages 12-17) 8 p.m., FreeHOBSON 10: *Breakfast with Hobson 10* (adults \$10-12.50, ages 12-17 \$8.50)HECTAR 12: *Hi-Yo! Reggae Night* (ages 12-17) 8 p.m., FreeHOBSON 14: *Breakfast with Hobson 14* (adults \$10-12.50, ages 12-17 \$8.50)HECTAR 16: *Hi-Yo! Reggae Night* (ages 12-17) 8 p.m., FreeHOBSON 18: *Breakfast with Hobson 18* (adults \$10-12.50, ages 12-17 \$8.50)HECTAR 20: *Hi-Yo! Reggae Night* (ages 12-17) 8 p.m., FreeHOBSON 22: *Breakfast with Hobson 22* (adults \$10-12.50, ages 12-17 \$8.50)HECTAR 24: *Hi-Yo! Reggae Night* (ages 12-17) 8 p.m., FreeHOBSON 26: *Breakfast with Hobson 26* (adults \$10-12.50, ages 12-17 \$8.50)HECTAR 28: *Hi-Yo! Reggae Night* (ages 12-17) 8 p.m., FreeHOBSON 30: *Breakfast with Hobson 30* (adults \$10-12.50, ages 12-17 \$8.50)HECTAR 32: *Hi-Yo! Reggae Night* (ages 12-17) 8 p.m., FreeHOBSON 34: *Breakfast with Hobson 34* (adults \$10-12.50, ages 12-17 \$8.50)HECTAR 36: *Hi-Yo! Reggae Night* (ages 12-17) 8 p.m., FreeHOBSON 38: *Breakfast with Hobson 38* (adults \$10-12.50, ages 12-17 \$8.50)HECTAR 40: *Hi-Yo! Reggae Night* (ages 12-17) 8 p.m., FreeHOBSON 42: *Breakfast with Hobson 42* (adults \$10-12.50, ages 12-17 \$8.50)HECTAR 44: *Hi-Yo! Reggae Night* (ages 12-17) 8 p.m., FreeHOBSON 46: *Breakfast with Hobson 46* (adults \$10-12.50, ages 12-17 \$8.50)HECTAR 48: *Hi-Yo! Reggae Night* (ages 12-17) 8 p.m., FreeHOBSON 50: *Breakfast with Hobson 50* (adults \$10-12.50, ages 12-17 \$8.50)HECTAR 52: *Hi-Yo! Reggae Night* (ages 12-17) 8 p.m., FreeHOBSON 54: *Breakfast with Hobson 54* (adults \$10-12.50, ages 12-17 \$8.50)HECTAR 56: *Hi-Yo! Reggae Night* (ages 12-17) 8 p.m., FreeHOBSON 58: *Breakfast with Hobson 58* (adults \$10-12.50, ages 12-17 \$8.50)HECTAR 60: *Hi-Yo! Reggae Night* (ages 12-17) 8 p.m., FreeHOBSON 62: *Breakfast with Hobson 62* (adults \$10-12.50, ages 12-17 \$8.50)HECTAR 64: *Hi-Yo! Reggae Night* (ages 12-17) 8 p.m., FreeHOBSON 66: *Breakfast with Hobson 66* (adults \$10-12.50, ages 12-17 \$8.50)HECTAR 68: *Hi-Yo! Reggae Night* (ages 12-17) 8 p.m., FreeHOBSON 70: *Breakfast with Hobson 70* (adults \$10-12.50, ages 12-17 \$8.50)HECTAR 72: *Hi-Yo! Reggae Night* (ages 12-17) 8 p.m., FreeHOBSON 74: *Breakfast with Hobson 74* (adults \$10-12.50, ages 12-17 \$8.50)HECTAR 76: *Hi-Yo! Reggae Night* (ages 12-17) 8 p.m., FreeHOBSON 78: *Breakfast with Hobson 78* (adults \$10-12.50, ages 12-17 \$8.50)HECTAR 80: *Hi-Yo! Reggae Night* (ages 12-17) 8 p.m., FreeHOBSON 82: *Breakfast with Hobson 82* (adults \$10-12.50, ages 12-17 \$8.50)HECTAR 84: *Hi-Yo! Reggae Night* (ages 12-17) 8 p.m., FreeHOBSON 86: *Breakfast with Hobson 86* (adults \$10-12.50, ages 12-17 \$8.50)HECTAR 88: *Hi-Yo! Reggae Night* (ages 12-17) 8 p.m., FreeHOBSON 90: *Breakfast with Hobson 90* (adults \$10-12.50, ages 12-17 \$8.50)HECTAR 92: *Hi-Yo! Reggae Night* (ages 12-17) 8 p.m., FreeHOBSON 94: *Breakfast with Hobson 94* (adults \$10-12.50, ages 12-17 \$8.50)HECTAR 96: *Hi-Yo! Reggae Night* (ages 12-17) 8 p.m., FreeHOBSON 98: *Breakfast with Hobson 98* (adults \$10-12.50, ages 12-17 \$8.50)HECTAR 100: *Hi-Yo! Reggae Night* (ages 12-17) 8 p.m., FreeHOBSON 102: *Breakfast with Hobson 102* (adults \$10-12.50, ages 12-17 \$8.50)

regional

MORNING: *The Goods* (breakfast 7 a.m.-9 a.m.)

THURS. 1/17/13 (200K)

Power Hour

On their recently released, self-titled debut album, **NETTIE** achieve a rare feat for a band predicated on screeching live shows: Nettie, translating that ear-nerving bluster into an equally formidable record, but the Texas trio has done exactly that, delivering a ferocious yet compositionally nuanced record that works at any volume (but especially loud). Nettie plays the Monkey House in Winooski this Thursday, April 18, with **GOOGIE BOOGIE**.

MON. 15

Burlington arena

CLUB HISTORIQUE: *Crappy* (adults \$18.95) 8 p.m., FreeNETTIE: *Hi-Yo! Reggae Night* (adults \$10-12.50, ages 12-17 \$8.50)HOBSON 1: *Breakfast with Hobson 1* (adults \$10-12.50, ages 12-17 \$8.50)NETTIE: *Hi-Yo! Reggae Night* (adults \$10-12.50, ages 12-17 \$8.50)HOBSON 3: *Breakfast with Hobson 3* (adults \$10-12.50, ages 12-17 \$8.50)NETTIE: *Hi-Yo! Reggae Night* (adults \$10-12.50, ages 12-17 \$8.50)HOBSON 5: *Breakfast with Hobson 5* (adults \$10-12.50, ages 12-17 \$8.50)NETTIE: *Hi-Yo! Reggae Night* (adults \$10-12.50, ages 12-17 \$8.50)HOBSON 7: *Breakfast with Hobson 7* (adults \$10-12.50, ages 12-17 \$8.50)NETTIE: *Hi-Yo! Reggae Night* (adults \$10-12.50, ages 12-17 \$8.50)HOBSON 9: *Breakfast with Hobson 9* (adults \$10-12.50, ages 12-17 \$8.50)NETTIE: *Hi-Yo! Reggae Night* (adults \$10-12.50, ages 12-17 \$8.50)HOBSON 11: *Breakfast with Hobson 11* (adults \$10-12.50, ages 12-17 \$8.50)NETTIE: *Hi-Yo! Reggae Night* (adults \$10-12.50, ages 12-17 \$8.50)HOBSON 13: *Breakfast with Hobson 13* (adults \$10-12.50, ages 12-17 \$8.50)NETTIE: *Hi-Yo! Reggae Night* (adults \$10-12.50, ages 12-17 \$8.50)HOBSON 15: *Breakfast with Hobson 15* (adults \$10-12.50, ages 12-17 \$8.50)NETTIE: *Hi-Yo! Reggae Night* (adults \$10-12.50, ages 12-17 \$8.50)HOBSON 17: *Breakfast with Hobson 17* (adults \$10-12.50, ages 12-17 \$8.50)NETTIE: *Hi-Yo! Reggae Night* (adults \$10-12.50, ages 12-17 \$8.50)HOBSON 19: *Breakfast with Hobson 19* (adults \$10-12.50, ages 12-17 \$8.50)NETTIE: *Hi-Yo! Reggae Night* (adults \$10-12.50, ages 12-17 \$8.50)HOBSON 21: *Breakfast with Hobson 21* (adults \$10-12.50, ages 12-17 \$8.50)NETTIE: *Hi-Yo! Reggae Night* (adults \$10-12.50, ages 12-17 \$8.50)HOBSON 23: *Breakfast with Hobson 23* (adults \$10-12.50, ages 12-17 \$8.50)NETTIE: *Hi-Yo! 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Reggae Night* (adults \$10-12.50, ages 12-17 \$8.50)HOBSON 85: *Breakfast with Hobson 85* (adults \$10-12.50, ages 12-17 \$8.50)NETTIE: *Hi-Yo! Reggae Night* (adults \$10-12.50, ages 12-17 \$8.50)HOBSON 87: *Breakfast with Hobson 87* (adults \$10-12.50, ages 12-17 \$8.50)NETTIE: *Hi-Yo! Reggae Night* (adults \$10-12.50, ages 12-17 \$8.50)HOBSON 89: *Breakfast with Hobson 89* (adults \$10-12.50, ages 12-17 \$8.50)NETTIE: *Hi-Yo! Reggae Night* (adults \$10-12.50, ages 12-17 \$8.50)HOBSON 91: *Breakfast with Hobson 91* (adults \$10-12.50, ages 12-17 \$8.50)NETTIE: *Hi-Yo! Reggae Night* (adults \$10-12.50, ages 12-17 \$8.50)HOBSON 93: *Breakfast with Hobson 93* (adults \$10-12.50, ages 12-17 \$8.50)NETTIE: *Hi-Yo! Reggae Night* (adults \$10-12.50, ages 12-17 \$8.50)HOBSON 95: *Breakfast with Hobson 95* (adults \$10-12.50, ages 12-17 \$8.50)NETTIE: *Hi-Yo! Reggae Night* (adults \$10-12.50, ages 12-17 \$8.50)HOBSON 97: *Breakfast with Hobson 97* (adults \$10-12.50, ages 12-17 \$8.50)NETTIE: *Hi-Yo! Reggae Night* (adults \$10-12.50, ages 12-17 \$8.50)HOBSON 99: *Breakfast with Hobson 99* (adults \$10-12.50, ages 12-17 \$8.50)NETTIE: *Hi-Yo! Reggae*

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VT 05601

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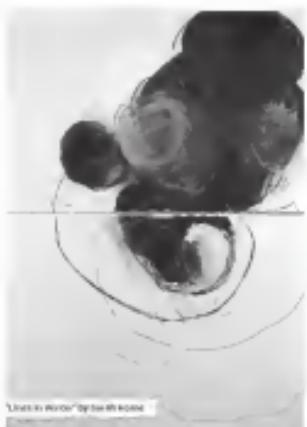
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Circles and Grids

Sarah Horne and Clark Derbes, West Branch Gallery & Sculpture Park

Walk into *Winter: West Branch* gallery this month, and you're immediately faced with opposites: the ethereal nature drawings of Sarah Horne, and the weight and color of Clark Derbes' sculptures. The red, yellow, soft and hard, organic and bright, sweeping circles and tight grids, female and male, all as appealing yet opposing, as which the two artists' works are complement to each other. Individually, their pieces sing; together, they harmonize and pull you in for a closer look.



"Lines in Winter" by Sarah Horne

Lines crisscrossing and intersecting the solid, organic structures, create the amorphous gestures in sometimes soft out-of-focus shapes carried off the paper in a puff of smoky grey or black as new forms enter. Horne's drawings suggest both biology and the cosmos — dust motes and dust motes.

The artist thickly lays down charcoal and graphite, and then removes some, leaving the materials to twist and disappear like the leaves great swaths of surface approached. While Horne's strokes are energetic and varied, the results are delicate. Her five drawings collectively titled "Marks in Space" are almost like glass sculptures, transparent yet sharply focused. Here is a visual grammar for winter's transience.

WE PAIRED SARAH HORNE'S FLUID CHARCOAL DRAWINGS WITH CLARK DERBES' ANGULAR, COLORFUL SCULPTURES BECAUSE THEY HAVE A SPIRITED CONVERSATION WITH EACH OTHER.

TARI SWENSON

"Misture 1" and "Misture 2" hang side by side, resemble dark holes in the ice of a frozen stream. Thin, white, etched lines and bold, black strokes swirl around the black holes like ripples of light and shadow.

Horne includes in the show four drawings of grass. In "Grasses 1," black lines rush up to the left, a towering, weeping stand of grass bending in the wind. In her artist's statement she explains, "The tufts of grass that line the pond are swayed, off the edge, jutting and flosses." All of Horne's works are drawn in white, starkly contrasting the energy within.

Many of Clark Derbes' lively sculptures are painted in luminous, colorful grids that sometimes create optical illusions. One, titled "Waggletop," is a polished oblong of poplar with a rectangle cut out of its middle. As you walk around the sculpture, which is mounted on a steel base, it seems to shape-shift.

All of the Burlington artist's works in this show are named after family members and friends — fitting titles for works that seem to be characters with individual quirks. Derbes describes them this way: "The pieces seem simultaneously primitive and futuristic, which led me to call the series 'Time Travelers.' The name also made sense because of the weird, often dreamlike perceptions they have."

Derbes uses a chain saw to cut his wood blocks from ash, poplar, pine and elm. He paints the result-

ing shapes with graphite, sands them down and then rubs them with newspaper, leaving them with a sooty surface. These works beg to be touched. An example is the floor-standing, 11-foot-10-inch "Charles 14," made from curved poplar. Lines of color wrap around the sculpture in varying widths. Each side is an imperfect rectangle, causing the piece to look warped.

A 9-by-60-foot, well-living sculpture titled "Difference" casts intriguing, overlapping shadows that play on the long, narrow work it is perched off-white, in



"Charles 14" by Clark Derbes

contrast to the bold colors on the other facets. Other large pieces are added but left unpolished, perhaps to highlight the grain of the wood, as in "Green," made from the last elm to be cut down on the University of Vermont campus. The ranked, tower-like 56 inches tall, is a testament to the beauty of the tree's interior.

Horne captures the ephemeral nature of winter. Derbes transforms nature into his own personal creatures, stars of the worlds they create. See the show itself, see dynamic and downright beautiful.

DIAN PARKER

"They share the question of perception," suggests Tari Swenson, co-owner of West Branch with her husband, Chris Curtis. "We paired Sarah Horne's fluid charcoal drawings with Clark Derbes' angular, colorful sculptures because they have a spirited conversation with each other."

Horne, who hails from Stockbridge, Mass., calls her half of this exhibit "Lines in Winter." Her striking charcoal impressions are inspired by her daily walks around Mounting Pond, near her home. Horne says of her work, "The lines and forms I draw communicate their stories. The spacious, deep and fragility of what we are at once marvelous and alive, then robust and dying."

Indeed, Horne's drawings express natural beauty, but they don't do it literally. Her loosely rendered shapes, many circular, are etched with white and black

1 Sarah Horne's "Lines in Winter" charcoal drawing by Sarah Horne and Clark Derbes' "Charles 14" painted wood sculpture by Clark Derbes, West Branch Gallery & Sculpture Park, Glover, Through May 12, 802.863.8643, westbranchgalerypark.com

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art

BURLINGTON AREA & SHENECTADY

WATER TRAILS Attentive form 16 contemporary artists explore environmental and cultural themes of water, environment, and community in the age of climate change, through April 26 at Fleming Museum, 800 Main St. in the former 19th-century brick building. Info: 802-860-4750.

17 GARDENING SPACES Seven-themed artworks that are part of a 50-piece exhibition to benefit the Vermont Art Center's new Green Space Gallery in Williston. Info: green-space-gallery.com.

ANNE-MARIE LITTENBERG (inset) "Coraline," an abstract painting inspired by the children's book. Curated by SEMA. Through May 23 at VCAVA Studio in Burlington. Info: 802-860-4750.

ANNE-MARIE LITTENBERG/ARTIST

Modern art, under écriture, abstract angles early to the Warhol era. Through May 20 at The Blue Room, 100 Main St. Info: 802-863-8222.

KATHLEEN TAYLOR HARRISON Quilted Chaos. Info: Littell curated the Fiber Art exhibition and collectors who chose upon the quilt. Through April 26 at Studio 200, 100 Main St. Burlington. Info: 802-863-2344.

KEVIN HARRIS "House Projects," abstract paintings of architectural structures. Through April 18 at 100 Main St. Burlington. Info: 802-863-7127.

LEAP FORWARD An exhibit showcasing the evolution of Fiber art in a entrepreneurial process. Through April 30 at Fiber Hall in Williston. Info: 802-863-2344.

LARGE WORKS A dynamic installation of large-scale fiber art installations. Through April 20 at Studio 200 in Burlington. Info: 802-863-2344.

LIVI WARMAN "Mixed Up: Art Imagines It's a Small World." An exhibition featuring the films of Livi Warman, through April 25 at Ryerson Image Centre in Toronto. Info: 416-979-0727.

LINDA WILSON Mixed media drawings of people in grey, isolated, and somber scenes. Through April 26 at Studio 200 in Burlington. Info: 802-863-2344.

MARIA PAVLICHENKO/CHARACTER IN U.S.A. Portraits. From a collection of images that capture how we identify by referencing the self. Through April 26 at Ryerson Image Centre in Toronto. Info: 416-979-0727.

MATTHEW CHODOROW Mag. Friends & Family. Works by the late artist. Through April 26 at 100 Main St. Burlington. Info: 802-863-7127.

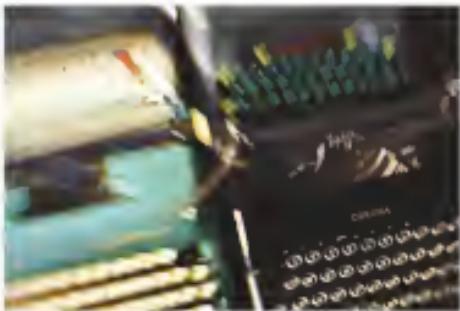
MEET THE ART AND THE PERFORMANCE OF LIPIC Interactive installations, performances, and lectures from international curators of the Puerto Rican. Through April 24 at Fleming Museum, 800 Main St. in the former 19th-century brick building. Info: 802-860-4750.

MARINA GOREN "Map and Legend," her monochromatic works that like the Rorschach test explores her imagination in paint. Through April 25 at FUSE! Gallery in Burlington. Info: 802-863-9780.

PAULINE GRIFFIN "Map and Legend," her monochromatic works that like the Rorschach test explores her imagination in paint. Through April 25 at FUSE! Gallery in Burlington. Info: 802-863-9780.

PETER WILKINS "Framed" images by the many local artists in the 10th annual exhibition of framed and mounted photographs. Through April 26 at 100 Main St. Burlington. Info: 802-863-7127.

RENÉE SAVILL "Garden Goddess," mixed media art that celebrates the garden as a series of scenes, featuring the goddess that rules them. Through April 26 at Studio 200, 100 Main St. Burlington. Info: 802-863-2344.



Anne-Marie Littenberg

Anne-Marie Littenberg began her career in a fiber artist. For 20 years the Burlington artist produced gorgous textile pieces, but in her latest exhibition, "Up Close at Home," she turns to photography to tell her story. "I work with close up ranges of fiber art and its companion tools. I refined great beauty lies in dusty drawers, little-opened closets, and deepening corners," Littenberg writes in an artist statement. Capturing everyday objects such as old typewriters and eggs, she reveals the often-overlooked beauty of the domestic interior. Her works at Studio 200 in Burlington, through May 21. **Reviewed: "Coraline."**

ROBIN COLEMAN Paintings by the Vermont artist. Through May 31 at Metropolitan Gallery, 707 Northgate Mall. Info: 868-7188.

ROBINE COLEMAN "Frost," info: 707 Northgate Mall. Info: 868-7188.

SARAH KARLSON Prints and paper art by the artist. Through May 31 at Ryerson Image Centre in Toronto. Info: 416-979-0727.

SOPHIA HARRIS Interdisciplinary artwork that addresses the environment and explores the impact of climate change on the natural world. Through April 30 at Studio 200, 100 Main St. Burlington. Info: 802-863-2344.

TOM TULLY Various personal and domestic items from his collection. Through April 26 at Ryerson Image Centre in Toronto. Info: 416-979-0727.

WENDY JAMES Photographs of blossoms and wild flowers by the late artist. Through April 26 at 100 Main St. Burlington. Info: 802-863-7127.

WILLIAM FREDERIC Contemporary art from oil paint, glass and mixed media. Through May 23 at Studio 200, 100 Main St. Burlington. Info: 802-863-2344.

YANNIS GOURI "The Last Whisper," info: 707 Northgate Mall. Through May 26 at Studio 200, 100 Main St. Burlington. Info: 802-863-2344.

CHARLIE SEITZ "Dust," digitally altered photographs. Through the National circuit. Through April 26 at Green River Art Space in City of Burlington's Highpointe. Info: 802-863-4222.

SEAN COBBIN HITCHCOCK Paintings, drawings, and prints by the artist. Through May 26 at Studio 200, 100 Main St. Burlington. Info: 802-863-2344.

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SEAN COBBIN HITCHCOCK Paintings, drawings, and prints by the artist. Through May 26 at Studio 200, 100 Main St. Burlington. Info: 802-863-2344.

SHANE ARTS/ARTS VERMONT Works by ceramic sculptor Shane French, bronze vessel sculptor Patty Sprecher and woodcarver Leslie Smith. Through June 30 at Collette's—the Art of Collette. Woodstock. Info: 802-252-1200.

WHAT PEOPLE MAKE THINGS In a plan on display at the Vermont Folklife Festival, "What People Make Things" is a collection of objects that can make us curious and have meaningful purposes. whatpeoplemakethings.org. Through May 26 at Williston. Info: 802-863-7127.

ANNE-MARIE LITTENBERG "Frost," info: 707 Northgate Mall. Info: 868-7188.

CHARLES DODD Works by the artist and owner of the Cedar, an art gallery and studio. Through May 22 at Cedar, 100 Main St. Burlington. Info: 802-863-5122.

CHARLES DODD Works by the artist and owner of the Cedar, an art gallery and studio. Through May 22 at Cedar, 100 Main St. Burlington. Info: 802-863-5122.

JEFFREY LYNN HALL "Frost," info: 707 Northgate Mall. Through May 26 at Studio 200, 100 Main St. Burlington. Info: 802-863-2344.

MARK & SPARE Info by potters Salina Field and Sam & Mark. Through May 26 at Studio 200, 100 Main St. Burlington. Info: 802-863-2344.

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springevents



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The Real Cost of Local Food

Wed., May 1, 5:30-7 p.m. Signal Kitchen (71 Main St., Burlington)
\$5 donation. Info: 802-864-5884.

Vermont may be an epicenter for farm-to-table cuisine, but farmers and restaurants still grapple with the challenge of getting fresh, local food onto your plate. Discuss the topic at this foodie salon with Bluebird restaurateur Chris Belotti, Jenchie Settlers Farm co-owner Christi Alexa Hale, food system pragmatist Sean Buchanan of Black River Produce and Vermont Butter and Cheese Creamery co-founders Alison Kosik and Christen Polston. Moderators: Seven Days' co-founder Pamela Polston and moderator



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art



Vanessa Compton In her latest exhibit, "Not All Who Wander are Lost," Vanessa Compton breaks down the old and creates the new. Inspired by myths of the American West and her own life on the road, the cowboy mood painter works that offer a mystical visual experience. Incorporating animals and abstract forms into her surreal collages, Compton explores ideas of childhood fantasy and biodiversity. Visit her eyes on this ambitious collection over a meal at Clever's Restaurant in Middlebury, through June 2. (Preferred: "Scaling the Broken Sea")

NORTHERN GARDENS ARTS

SHANE PAINT AND PAINTING A group exhibit of artwork influenced by the Vermont arts. Through April 21 at Jeni's Northeast Kingdom Library in Franklin. Info: 802-527-2943.

JAN TROY "Inhalations of Light" an artwork of sculpture and light that references urban landscapes and lecture environments referencing light, shadow, and atmosphere through paper cutouts. Through April 14 at Curious Eye Art Center in Stowe. Info: 802-223-2200.

KELLY TROUT "I Walk the Line," mixed media paintings. Through April 13 at Green-Sioxide Cafe in Stowe. Info: 802-253-2223.

KRIST SMITH Photographs. Through May 10 at Fisher's Fine Art in Middlebury. Info: 802-362-5352.

CECILIA CORRADO AND MATTHEW PUGLISI "Summer of Change" site-specific installations by the Vermont artists. Through April 22 at Northeast Kingdom Artisans 610 Backroom Gallery in Stowe. Info: 802-258-0200.

MARY AND BUFFY GOODIN Landscapes and portraiture, watercolor paintings by the Vermont artists. Through April 21 at Jeni's Northeast Kingdom Library in Franklin. Info: 802-527-2943.

PAULINA TURNER Acrylic and mixed media artwork. Through April 18 at Vermont Natural Foods, 300 Main St., Middlebury. Info: 802-362-3110.

PETER FRIED "Losing an Antigone," portraits and collages influenced by the 19th-century Greek tragedies, are from the artist of Turner and North America. **ALLIANCE DRINK ART** "How Sweet it Is" exhibition by the Argentine born artist, Patricia Heffner. Through May 11 at Alliante Art Center in Middlebury. Info: 802-362-2200.

SOURCE WORLD OF VERMONT FURNITURE "A Celebration of Furniture" by Vermont's culprits with a focus on the source of all the elements that culminate to form the final piece. Through April 14 at Alliante Art Center in Middlebury. Info: 802-362-2200.

movies

The Gatekeepers ★★★★

Nominated for a 2011 Oscar® in my chosen category of Best Documentary, *The Gatekeepers* is a movie that makes sense. Some movies never do.

That's why it's inspiring, given that it consists of conversations with former heads of Israel's secret service and counterterrorism agency. Many sources are revealed and explained in detail, and *Gatekeepers* credibly believes that if I'd have a quibble it is that it never reveals the man translating most of all the hell he helped to end.

That's kind of *insight*'s most elusive: canny insights, quips such as CIA hothead John Stevenson, Leon Panetta, David Petraeus and Michael Morell. On the one hand, these people they report to — national intelligence agencies such as John Negroponte or David Glusker. Show off to jaded ones operating to spill the beans with unvarnished detail about the most sensitive, controversial, borderless legal deals they've ever done behind a closed door. While being blind to simply doesn't happen.

Except Moshe, a former counterintelligence whiz who only after credit is for *Shattered*, a 2008 documentary about the 20

most prima minister, somehow made it happen. The result is easier to sell (no surprise when interviewees include masters such as Netanyahu, Peres and, um, the successor of the former).
There are pieces of darkness. Angels of death. Wicked. Even Hitler's movie of death. Those are the all-powerful paper masters of which the paper masters of those pictures are pale imitations. I frequently had to chuckle and exclaim from *Zero Dark Thirty* or *Gatekeepers* moderation on the terrorist cycle that is the war on terror, and I was always considering this in many respects the most honest, revealing work.

Another this season you'll be familiar with is *Angels of Death*. Jackie O'Donnell, Caren Lissner, Amy Sykes, Amy Borch and Yael Dayan have never before been interviewed about their work which is so dangerous that the head of *Zero Dark Thirty* is the only member of the agency whose name is disclosed to the public.

What the viewer will find, depressingly familiar in the film is the pointless, needlessly preventable tragedy of the Israeli-Palestinian stalemate. Making efficient use



MICHAEL OREN
Michael Oren (from 2009) one of his former sites like *haaretz* share an unapologetic perspective on terrorist attacks to present their informed analysis

“We'll kill whoever tried to kill us.”

of archived voices, *Shattered* does a wonderful job of recapping the bloody history of the region. It also reveals the tiny trap at the present. At the same time, it elicits unapologetically compelling alternate commentary from its subjects — men who alternately responded to its subjects' militarily motivated crimes against humanity and condemned them.

Only a select of human beings in the world have been where these men have been and seen what they have seen. Those who account of apocalypses by apocalyptic theorists can't make the strange ugly world real like something out of *George Orwell*, but, horrifyingly fascinating as they are, we see the stories told by these highly intelligent, unusually honest men are not the scariest thing in the *darkness*.

Here's what will make your blood run cold. There are evil men, guys who know everything there is known about the history

of violence committed against Israel by the fascists and the Nazis. But, surprisingly, their natural enemies snare the objects of their contempt.

In a case, each one the country's future is stuck because of the refusal of successive administrations to take the enormous strain out of engaging with victims of the occupation — which students compare to the brutal German occupiers of *World War II* — and responding to the creation of a Palestinian state. That's not the real problem, the six seem.

They likely might dooms necessarily make right, as these weary eloquent veterans of conflict simply have learned the hard way. “The tragedy of Daniels public safety debate,” *Apaches* lament, “is that we won every battle but lost the war.”

RICK KISOMAK

REVIEWS

Evil Dead ★★

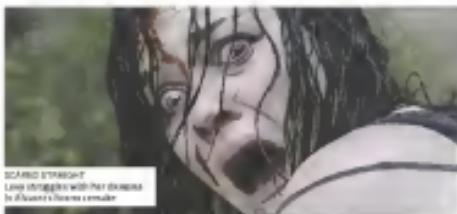
A If you really need to know about the *Evil Dead* remake is that it will appeal to teenagers who can't imagine, under the right circumstances, anything better when hopeless characters kick off their own hoods. Those who enjoyed orating that seasons should stay home, but then, they probably never had that fear in their bones.

It's the story of the worst damn ever. The only issue of *TV's* “Invention” have been about horror films like *It's Alive*. The *Evil Dead* was a masterpiece of rawness, low-budget shock and gore, but out of terror pur or it had a master-of-theory lesson that dissolved the three in two seconds.

In other words, *the cabin in the woods* horror subgenre had already thoroughly demanded and mocked and beat the pants off *The Cabin in the Woods* long and solidified a brilliant level of scare mockery. (*Cabin* has a psychology to explain the generic and thoughts of pretty young people.)

Well, then, can the star of *Evil Dead* possibly go past *Evil Dead* that has already already been done? Besides, increasing the budget, not a lot, but on the credit of *Brutality*, Bruce Campbell, Peter Albrecht, writing under the sign of capriciousness, that he turns out a less redundant remake than most.

Albrecht doesn't succeed in making *Evil Dead* horrifying, but he sure makes an predictably taut and grey for our time to the



BRUCE CAMPBELL
Bruce Campbell's *Evil Dead* remake

original was for its own. He pays longish tribute to the young *Evil Dead* enjoyed slasher-gore (such as the owners hunting through the woods to represent a domestic position). Most importantly, he relies on practical effects rather than CGI for the blood, diarrhea, gore — which, by the time a terrorist team has been filling someone most of the night.

What *Albrecht* doesn't do is find a comparable tone. On the one hand, he manages to take the film seriously by introducing the affliction storyline and a friendly relationship between Max and his brother (Dale), (Albrecht), who is secretly supporting his in her dark bones. On the other hand, the

newers continue to set an unmercifully darkish as they did in previous remakes, a good reminder that the surge of low-budget slasher films of the early 1980s

The movie is playing strong, and these *Albrecht* responses to unconvincing horrors continue *Evil Dead* with a sense of anxiety. The movie is strongest at emotional catharsis. *Albrecht* beats out the *Evil Dead* Grand Canyon because, on more than, like a cerebral side, that is forced to stay home. Of that movie to be *Evil Dead*, but a might have been done better. In a review of a horror remake, that's personally pleasing point.

MARSH HARRISON



© 2008 Miramax

JAHNKE'S BABY (R) Some people seem like they're glowing from the inside out. That's not true, though; you just look luminous on the outside. And do you need to? Probably not, but, as Kristen Bell's Spellman finds, she's still way more exciting—and something—on the outside. With Laura Dern, Jeff Daniels and Sam Rockwell. (99 min., R-R, 10+.)

OLYMPIAN KIDS (PG-13) The president (Aaron Eckhart) has been Memento-mania since it's amnesia-schizophrenia serviceable. Now he's got a new disease: he can't remember his own son. And that's a parenting crisis. With Laurence Fishburne and Kristen Bell. (101 min., PG-13.)

ON THE ROAD (R) Walter Salles' directorial adaptation of Jack Kerouac's *On the Road* continues with the east coast prep to the west coast to win on the festival-magazine project. The cast is a mix of young faces (including a very tentatively good Sam Rockwell) and some drivers of the not-entertaining stars of '67. From Beauvais' *Rebel* to *Rocky*, with Jeff Daniels and Michelle Williams. (101 min., R)

THE DRAKE AND DANVERS (R) The trend begun by Tim Burton's *America, I'm Sorry* continues with this east coast prep to the west coast to win on the festival-magazine project. The cast is a mix of young faces (including a very tentatively good Sam Rockwell) and some drivers of the not-entertaining stars of '67. From Beauvais' *Rebel* to *Rocky*, with Jeff Daniels and Michelle Williams. (101 min., R)

SILVER LINING PLAYBOOK (R) Bradley Cooper and Jennifer Lawrence play a couple with extremes of mental illness who forge an oddball bond in this dark romantic comedy. Director David O. (The Fighter) Russell wrote the book. With Jack Pesci and Chris Tucker. (122 min., R)

SIMONE & BILBOOZEE (R) *Simone* (Audrey Tautou) plays a college girls who, behind bars, start offering a treat to France while *Rosie* (Audrey Tautou) — or not — they're treated out by a steady character in this comedy-comedy from *Hampona* director, with Audrey Tautou and *France* (Audrey Tautou).

TYLER PERRY'S TEMPTATION (PG-13) A stagecoach driver (Denzel Washington) of possibly who's been kidnapped by a "handsome horsewoman" in the latest *Urban* directorial and Oscar-nominated *Movie* (Tyler Perry, *Jeanie*, *Smile*, *Still*, *Veronica*, *Wishes*) and *Family* (nominated for *Mr. & Mrs. R*, R).

WEST OF INDIANA (R) This documentary from Amy Schatz (from *It's All True*) examines how just as they're taking the cause of three young Aborigines into court, a group of *aboriginal* child abusers are picking up the story where the *Aboriginal* (not *Aboriginal*) left off. (101 min., R.)

NEW ON VIDEO

WHITE PHONE (ON BLU-RAY) (R) Bill Murray plays Fred in this dramedy about an eventful weekend in 1963 when he hosted the British royal — and got up to mischief with his old co-star (Dustin Hoffman). *Never* (Notting Hill) *Mitchell* deserved 104 min., R.

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FOODIE
FILM

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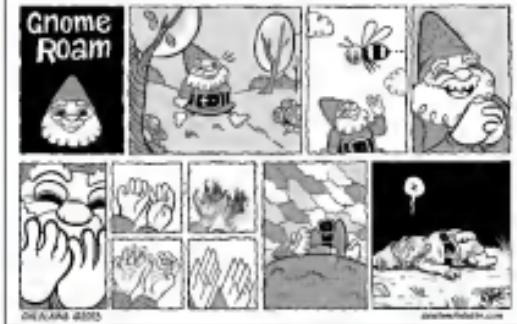
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Small Dog
Electronics

Illustrations by John Cuneo, Lulu Eightball, Dakota McFadzean, Jen Sorenson, and Small Dog Electronics

Curses, Foiled Again

After someone threw rocks with threatening messages and snarled words through the window of Judge Frank T. Carpenter, investigators in Hudson County, N.J., named Dennis Sobel, 42, as their suspect. Carpenter explained that when he dismissed Sobel's complaint against two men, Sobel said assaultive lines, "Sobol because I'm forced to the point that he screamed at the top of his lungs, 'F you!'" The judge and court officials confirmed their suspicion by comparing the handwriting on the rocks and paperwork. Sobel had previously killed one. When police had Sobel, who happened to be at the courthouse paying a fine, write some of the words appearing on the rocks, he recited the same words the same way (The Jersey Journal).

Problem Solved

Gender Warriors, a city counselor in Berkeley, Calif., proposed funding the United Front Fund Service with a tax on email. "They should be searching like a bat out," he said while city officials tried to hit the sale of a post office building due to a decline in business. "It costs a billion could be a cent per packet, and they would still make, probably, billions of dollars a year" (San Francisco's KGO-TV).

Incongruity of the Week

A 45-foot-long statue of Pope John Paul II, thought to be the biggest statue of the late pontiff, is being installed in Miniature Park in Czestochowa, Poland. (The Washington Post)

Finding My Religion

During the trial of Robert Mickey, 44, one of two men charged with beating a 44-year-old woman to death and then using their car-crushing tools to lop off her head, former residents of the suspects' residence testified they overheard Mickey and Paul Trichao confess to the crime and discuss how to get away with it. One plan was to make the victim's head, the only part of her that investigation found, vanish by putting it in a steel container ala-gigant. "They used to prop up an alligator and rub its head, like a nutjob," witness Louis Correia told a jury in Broward County, Fla. "They said it was the alligator pool. They hoped the alligator would eat the evidence" (South Florida Sun-Sentinel).

Police were called to a Motor Vehicle Commission office in North Brunswick, N.J., after Aaron Wilsons, 28, refused to remove a post-shaver on his head for his driver's license photo. A police report said Wilsons announced he was a Protestant, a follower of the Church of the Flying Spaghetti Monster, and that "his post-shaver was

a religious head covering," which was his right to wear. "But it is on a carbon or a head scarf, or something from a mainstream religion," Wilsons said after eventually removing the shaver for his picture. "That's it. I would've been fine" (In 2011, Austrian Postdollar Niko Alm was finally allowed to wear a shaver for his driver's license photo after arguing unsuccessfully for three years) (The Huffington Post).

My Bad

Federal prosecutors charged John K. Rosenthal Jr. with causing a desperate search in south Georgia by showing up at a hospital in St. Mary's claiming he was bitten by a black mamba. Rosenthal was rushed to Rosenthal from Jacksonville, Fla., and, federal, state and local investigators spent more than 300 man hours looking for the snake. Authors accuse Rosenthal of seeking fame as someone who survived a deadly bite by one of the world's deadliest snakes, but his lawyer, James Norton, and Rosenthal made the snake-biting claim simultaneously because he was delirious after being bitten by a different snake, his pet Egyptian hinged cobra (Associated Press).

Drone On

A hobbyist identifying himself as "Mike Danger" posted a YouTube video of a

drone with mounted paintball pistols armed with "non-lethal" 11 mm paintballs pepperizing human-shaped targets from overhead. Mike bought the drone and paintball gun online and downloaded piloting software, claiming the entire project took no more than a dozen hours and cost less than \$1,000. "I wanted to show an inevitability of what I think will happen with these drones," Mike said (The Huffington Post).

Short Fuses

Police in New Albany, Ind., arrested Cody Burns, 18, of stabbing his father in the chest for hitting his son to pull up his pants (Lafayette, Ky.'s WLKY-TV).

When city attorney Mike Grader got in his face and called him a "moron" during a debate in Cedarville, Alaska, Casperian Steve Adams called 911 and asked "to have an officer respond." Adams also filed an ethics complaint against Grader with the Idaho State Bar. When he then reported Grader's actions to Mayor Brady Illinois, he said she "mauled her son (at me) and said she had half a mind to punch my nose off" (Casper's KCFW-TV).

BLISS BY HARRY BLISS



TED RAIL





Aries

[March 21-April 19]

German theologian Martin Luther (1483-1546) was a central figure in the rebellion against the Catholic Church that led to the Protestant Reformation. Your Aries never places where he was when he was struck by the epiphany that became the cornerstone of his new religion. I'll tell you. He was sitting on the toilet to the Wittenberg Monastery. The Holy Spirit gave him the crucial knowledge then and there, or so he testified. In this spirit, Aries, keep a very open mind about where you will be and what you will be doing when your illuminations arrive this week.

TAURUS (April 20-May 20) Your care is like a mirror. You seem happy smiling, that was hidden back in the start's beginning. Once you do that, you may be able to create a graceful and handsome classic. In fact, I don't think you will be able to bring about the same happy ending any other way. It's crucial that you return to one of the basic of inspiration — the time when all the past ones that eventually developed were first germinating. You need to re-invoke that power, because you've got to track the right you, mission in the early going.

GEMINI (May 21-June 20) If you play poker the odds are one in 649,000 that you will get a royal flush. Then in one long, drawn-out period of 10 to one out. As for drawing a straight flush — the odds are one in 12,152 — depending from the current astronomical constants, Gemini. If say your chance of getting one of these hands is 100 percent, then you would be in 89,000 for a royal flush. And you would be required for the straight flush. But those odds aren't great odds. On the other hand, getting a flush — all five cards of the same suit — is slightly one in 500, but these days it's pretty likely for you. The result of the "lucky" not just for when you're playing cards, but in whatever you do. Expect really good luck, but not never-slows, out-of-the-woods.

CANCER (June 21-July 22) "Wherever you stand is the seal of that place," wrote the poet Rumi. This is excellent advice for you right now, Cancerian. You are testing the peak of your power to express yourself with beautiful accuracy. You have more skill than ever in understanding and conveying the interesting truth. As a result, you're in a position to exert even influence. People are receptive to things moved by your heartfelt intelligence. So please do more than simply push for greater efficiency, order and discipline. These things are good but, I hope you will choose innocent ones instead, when appropriate, that's it, because it's better.

LEO (July 23-Aug. 22) Sojourner Rock is a Buddhist, high-wire acrobat. He's a small, gauged build on top of a giant boulder that, in turn seems to be precariously balanced at the edge of a sheer, clinging kind of rock. He has done the boulder-reason statement? Why doesn't it fall off the edge? It appears to defy gravity. Leo gets things characterized in part by a single-line of has been. The Buddhist has lived — that means he's a past life, too — a series of trials in a tragic asset with responsibilities to that tragic strand. That is might be merely metaphor. But if used correctly, it could become a key element to a future foundation.

VIRGO (Aug. 23-Sept. 22) It's Saturday morning, and a pesky dog is barking at your tool. To set your quiet, I'll offer a few lines from "New Words on the Board," a poem by Poet Laureate William Styron: "You have

a soul at times," he says. "No one's got it never, stop the weep. Day after day you attend me, may I tell you? I'll, for every minute, every thought, every passion, every minute, even that, when I prefer silence. My jerky over hunting for a dubious advantage and croaky wash-melons make it tick, joy and sorrow, even, this different feelings for it. It always sit only when the two are joined. We can count on it when we're sure of nothing and nervous about everything. It won't let us when it comes or when it's falling off again through us, clearly suspecting each question. We need it, but apparently it needs us for some reason too." (Translation by Steven Sacks/William Styron and Gail Cavalieri. Read the whole poem here: tinyurl.com/6e7c53d)

LIBRA (Sept. 23-Oct. 22) I do not believe in God, said Mexican poet Juan Ramón Jiménez. This is excellent advice for you right now, Cancerian. You are testing the peak of your power to express yourself with beautiful accuracy. You have more skill than ever in understanding and conveying the interesting truth. As a result, you're in a position to exert even influence. People are receptive to things moved by your heartfelt intelligence. So please do more than simply push for greater efficiency, order and discipline. These things are good but, I hope you will choose innocent ones instead, when appropriate, that's it, because it's better.

SCORPIO (Oct. 23-Nov. 21) This is excellent time to stage staging contests with yourself in the mirror. There's a high likelihood that you will win every time. I think you'll also have great success whenever you try to refine your own mind. According to my analysis of the astrologer's dilemma, you've got an uncanny knack for plucking buried success and self-discovery out of the thinnest places. One more thing: Sojourner. Do you have your own boulders, like your own hills? Now would be an excellent time to experiment with those special acts of healing.

SAGITTARIUS (Nov. 22-Dec. 21) "It's as hard to sight people as it's been harder to research our existence," writes novelist Chuck Palahniuk. "We have no star to share for two parents. We have no little peace train." Your assignment in the coming days, Sagittarian

is to prove Palahniuk wrong. As the stages of invention from through you in your life, may I say, are like breath becoming bolder and more intense. So you may want to take time to remember them for the rest of your life. Make these boulders through which you pass — because that will serve as magical spells whenever you need refreshments in that future.

CAPRICORN (Dec. 22-Jan. 19) Philosopher Ludwig Wittgenstein had his priorities straight. That is, what he said about his position: "Rightly or wrongly the road is won by the one who can run fastest — the one who crosses the finish line first." It's my belief, Capricorn, that a similar rule should apply to you in the coming days — no matter what project you're working on, you'd be trying to accomplish. Proceed strong enough to be absolutely thorough, relentless and consistent. As you make your way to the finish line, be in deep as you can.

AQUARIUS (Jan. 20-Feb. 18) It's learned. Sojourner never failed. The man character talks about a long-winded journey he took on foot and by bicycle. Before the trip, he had read somewhere that when people are lost in a forest, they often imagine they're running in a straight line even if they're going in a circle. That's why, during his own travels, he intentionally took a circle, hoping thereby to go straight. Although this might sound like a happy strategy, Aquarius, I think it will make sense for you to adopt in the coming week. Your apparent path may be very different, maybe even opposite, to your actual path.

PISCES (Feb. 19-March 20) Are you in competition with someone else? Are you doing make-work? So you feel it's irresponsible that anyone would pay attention to that weak permission instead of honing to your best self? Well, it's not. It has to do with your personal growth. You have my advice. Whenever you're feeling pressure from your most important think tank, a wise friend, your partner or research or intellectual, instead, concentrate your energy on refining your practices so strong and smart and approachable that you simply overshadow anyone who's in your field.

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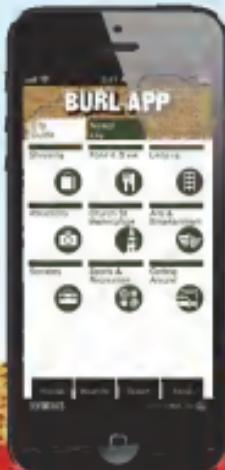
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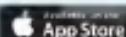
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special events

Dinner comes first at this Restaurant Week-eye kick-off battle where pastry chefs from every corner of the state compete and斗 for scores from celebrity judges — Ben & Jerry's co-founder Ben Cohen, "Next Great Baker" runner-up Gertel Ann Fischer and Vermont drag legend Amber La May — and votes from you decide the winner of Vermont Restaurant Week's Signature Street.

Wednesday, April 26, 7:30 p.m., Higher Ground, Rutland, 802.775.1234/800.249.7777/vermontrestaurantweek.com (Not rated, self-advised)



Find menus, events and contest info at:
vermontrestaurantweek.com

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FOODIE FLICK: JIRO DREAMS OF SUSHI

Wednesday April 26, 7:30-8 p.m.
Roxbury, 802.860.4700, Palace 8
Glenman, 802.860.1950

To some, sushi is just raw fish. To Jiro, it's a life's work. That has earned the relentless pursuit of perfection that has won Once Upon a Time's Jiro Sushi restaurant three Michelin stars and four stars, including one



Jiro Ono. Like the best sushi, it will leave you wanting more. The powerfully moving cocktail寿司 documentary makes Jiro's whisk, Shigemi Ikeno and Vermont White Miso.

CULINARY PUB QUIZ

Wednesday April 26, 7:30-8 p.m.
Roxbury, Burlington, 802.860.4700

Compete for prizes in categories such as foodie dog and Top 100 Eatervations. The top-100 was a \$500 gift card to Roxbury Bagels & Lox. Limited spaces. Participate in the Vermont Restaurant Week website by Tuesday, May 1.

SALON: THE REAL COST OF LOCAL FOOD

Wednesday, May 1, 8:00-7 p.m.
Stonewall Kitchen, Rutland,
802.775.2100

Vermont may be an epicenter for farms to table cooking, but farmers and restaurateurs still grapple with the challenge of getting fresh, local food onto your plate. Guests include Bishop's Brookstone owner Sue Bishop, Jennifer Berliner's Farm to Table Dinner, Clifton Alexander food systems program director at the University of Vermont, and Vermont Butter & Creamery, Vermont Butter & Cream, Vermont White Miso and ... miles of creamery.

President and Vermont's Butter
and Creamery co-founder Alison Hooper, Vermont
Butter & Creamery President/Co-Owner
moderates.

CHILDCARE: KIDS NIGHT OUT

Friday, May 9, 6-8:00 p.m.
Roxbury, 802.860.4700

Children for ages 2-12 at the
Greater Burlington YMCA's
Preschool program required.

SALSA SATURDAY

Saturday, May 14, 10:30-7 p.m.
Stonewall Kitchen, Rutland,
802.775.2100

Second year Restaurant Week advances with the "Cocktail May" finale featuring a happy hour salsa competition, including a salsa contest and salsa dancing by DJ Bitter. Guests include Benji Bistro, Balsamic Stampin' Out, Vermont Butter & Cream, Vermont Butter & Cream, Vermont White Miso and ... miles of creamery.

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